

THE ART-UNION.



LONDON, NOVEMBER 1, 1846.

ILLUSTRATED TOUR
IN THE MANUFACTURING DISTRICTS.

STOKE-UPON-TRENT.

THE WORKS OF COPELAND AND GARRETT.

THE cluster of towns and villages known as "The Potteries" is situate near the centre of Staffordshire, and on the banks of the Trent, about ten or twelve miles from the source of that river. Their appearance is singularly irregular: to a stranger the locality seems to consist of one street, tortuous, swelling up and down, and of immense length, with collections of houses dropped upon it at intervals of a mile or so apart. The subjoined map will convey a sufficiently clear idea of the district, showing the relative positions of the principal places. The population is above 90,000.



Of the towns, the largest is Hanley, or rather Hanley and Shelton, which are dovetailed together so curiously as to render it a puzzle to nineteenth of the inhabitants where to "draw the line." All these towns have their several distinctive characteristics. Burslem is the oldest, and claims to be the mother of the Potteries. Hanley and Shelton is the largest and most central; Stoke gives its name to the Borough (which returns two members); and Longton (or Lane End*) is the

* Lane End was not long ago distinguished as the dirtiest of the Pottery towns, and was said to have been made out of the leavings of all the others. Lately, however, the reproach has been removed: the energy and public spirit of its inhabitants are rapidly elevating its rank and augmenting its importance; many excellent buildings have been erected; and, as if to remove all old and unpleasant associations, the name has been changed to that of Longton.

most remote. Of the places subsidiary, Etruria is the only one that demands especial notice, and that more from its connexion with the fortunes and fame of its founder, Wedgwood, than from its present importance. The general aspect of the district is not by any means unpleasing, and some parts of it are highly picturesque. Burslem, Hanley, and Tunstall are placed on considerable eminences, while Longport, Etruria, and Stoke lie low—Longton much higher. The lofty chimneys and cone-shaped ovens rising so thickly on the hills and in the valleys are peculiarly striking. Two broad vales sweep the whole length of the district, through one of which the Trent winds its way, with banks well wooded and rural

homesteads peeping out here and there; the course of the river dotted ever and anon with water-mills of every possible diversity of form and feature. In earlier days these mills were almost the only ones used for flint-grinding. One of these mills we have engraved on the succeeding page. Steam now lends its powerful aid; but water power is still in extensive use. The machinery of most of these primitive mills is of wood, very old and uncouth, contrasting strangely with the finished and exquisitely fitted mechanism of our day. They were originated by the celebrated Brindley, to whose genius the district is also indebted for the Grand Trunk Canal, which has so greatly contributed to its continued prosperity.



HANLEY AND SHELTON AND ETRURIA.

The Pottery towns are all irregularly built, usually consisting of an open square or market-place, around and about which are concentrated the principal tradesmen's shops, and out of which run narrow streets, inhabited chiefly by the working classes whose houses are usually of two sto-

ries, clean and comfortable in appearance, and generally well furnished. Here and there, throughout the various towns, are scattered the earthenware and china manufactories. These occupy large spaces of ground, and consist, for the most part, of one or more open hollow squares, in which the



BURSLEM: FROM ABOVE ETRURIA.

lofty conical "hovels" for firing the wares are commonly placed. Around the outsides of the squares or open places are the various workshops and warehouses. Formerly the potters were dull and comparatively inactive, which may perhaps be

accounted for by the fact of the isolated position of the district, and its peculiar manufacture being the sole and engrossing pursuit of the people, advancement being retarded by a narrow circle of observation and employment. If they had been

more immediately connected with other manufacturing towns, the means of mutual and profitable intercourse thus afforded would have been of im-

mense advantage. Now, however, this proximity is far less needed, or, rather, it is effected: railways have made us all neighbours. Of late years, a



spirit of energy and improvement has arisen among them, from which have already resulted not merely a very general advance in the staple ma-

nufacture, but also many important local alterations connected with the physical and moral welfare of the inhabitants, and the improvement of



the streets and public places. Among the latter may be mentioned four large town-halls and as many, or more, covered markets, two of which are spacious and convenient. We should notice particularly the Market of Stoke and its Town-hall, originated by the late John Tomlinson, Esq., and effectually carried out by the hearty co-operation

of many public-spirited residents in the improving neighbourhood,* and for which an Act of Parliament was obtained in 1845, securing to the borough

* Adjoining the manufactory we remarked a number of new and excellent shops erected by Messrs. Copeland and Garrett, greatly improving the appearance of the Town, which was previously in this respect sadly deficient.

town of Stoke-upon-Trent, for ever, the surplus profits arising therefrom, over and above the sum of 3 per cent. for the capital expended. The same parties were also the promoters of the erection of the Stoke gas works, and the establishment of the Police force for the district—the comfort, security, and advantage of which we need scarcely enlarge upon. The difficulty which still exists in obtaining a supply of wholesome water in many parts of the locality, from the laudable plans now in operation by influential individuals, we have every reason to hope will be speedily removed. Twenty-five years ago the whole district had but five churches; now there are fifteen, most of them of great size and architectural merit; besides a much greater number of chapels belonging to dissenters of various denominations. There are also several mechanics' institutions, which have done much to extend knowledge and a desire for further advancement. A branch school of design has lately been established here; such schools are now admitted on all hands to be unquestionable necessities. The knowledge to be acquired in such institutions is the foundation of all improvement beyond the merest rudiments of mechanic art. Blundering experiment, however brilliant its chance results may occasionally be, must give way to the certainties of science and the refinements of Fine Art. Pottery admits and requires a most varied and extended application of science and artistic skill. The plasticity of the original material, and the endless variety of decoration of which it is afterwards susceptible; the difficulties arising from change of form and colour in the furnace, and that not once or twice, merely, but, in some cases, half a dozen times; the regulations to be observed in adjusting fifty different processes to the production of a finished article, prove that potting requires all the means and appliances that knowledge and practical skill can compass.

Of the Pottery towns, those in the centre manufacture the more perfect and costly wares, whilst those at either extremity produce goods of a cheaper sort—particularly Longton, distinguished as the workshop of a low-priced china. At Hanley and Shelton, Burslem, and Stoke, both china and earthenware are made; but the productions of Stoke are the most famed for costliness and rich decoration. In years gone by, the manufactory at Etruria bore away the palm for classical purity combined with every other good quality. Of late, however, we grieve to say, it has sadly fallen from its high estate, and now lives on little more than its past renown. The mantle of the great Wedgwood fell not among his own people, and we must search elsewhere for proofs of its mighty influence.

These remarks are introductory to our visit to the works of Messrs. COPELAND & GARRETT, situate in the borough town of Stoke-upon-Trent: this visit we are about to illustrate largely, not only because of the importance of the subject, but because the kingdom, our colonial dependencies, and nearly all the continental markets, are extensively supplied from this establishment, which produces every class of article, from the most insignificant to the most elaborate and costly—and of excellence, both as to design and material, certainly unsurpassed, and in some of the higher branches unequalled, in Great Britain. We shall commence by giving a brief history of the Works.*

* The London establishment of Messrs. Copeland & Garrett is at Lincoln's Inn Fields—or rather it extends from the square to Portugal-street, which runs parallel with the south side of the square. The premises originally constituted a theatre, constructed by Rich, the celebrated manager, who produced "The Beggar's Opera." A theatre had previously been established in Lincoln's Inn Fields, upon the same site, by D'Avenant, in 1662, and was opened with his "Siege of Rhodes," which acquired much celebrity, from the introduction of music and scenery. Here appeared most of the celebrated performers of the period of Charles II., among whom may be named Betterton, Mrs. Bracegirdle, and others, and here they remained till 1695, when the theatre became converted to other uses, and was ultimately destroyed by fire. After the famous quarrel between Rich the manager of Drury Lane and his performers, in the early part of the last century, and his expulsion from Drury Lane, he employed himself in rebuilding D'Avenant's old theatre in Portugal Street, Lincoln's Inn Fields, but did not live to see it completed. It was, however, finished by his son, John Rich, and was opened by him in 1714 with the comedy of "The Recruiting Officer," and performances were continued there till 1733, when it was deserted for the theatre in Covent Garden. The building has since that period been dedicated to various purposes, but for many years has been a china warehouse. The front in Portugal Street is the original front of the theatre, and the various entrances to pit, box, and gallery, still remain.

The works at Stoke had been for a long time eminent as those of the Messrs. Spode, who through three generations successively carried on the business—realizing considerable fame and great wealth. About 1770, Mr. Spode, who had previously conducted a small manufactory in another part of the Potteries, finding his business increasing, engaged the works at Stoke, previously in the occupation of Messrs. Turner, many of whose productions were of great merit. His ware was highly and justly valued, and insured an immense demand both in the home and foreign markets. Though inferior in taste and ability to the Wedgwood, he still gave a considerable impetus to the trade generally, and particularly to those branches of it to which he more exclusively devoted his attention—printed ware and jaspers. He introduced printed ware into Stoke, the first service of which was completed in 1784. Encouraged by the high estimation in which his goods were held, in 1779 he opened a branch establishment in London, conducted by his son, which gradually increasing in importance, became a most valuable and profitable auxiliary, affording, as it did, a depot for the supply of the London retail trade, as well as the extensive foreign connections of the firm. Upon the death of Mr. Spode, in 1797, his son left the London house, and returned to Stoke, where he settled, and devoted himself to the improvement of the manufactory. In 1800, he commenced making porcelain, which was held in very high estimation. He was the first who introduced the important material—Feldspar—into its composition, and with the greatest success, producing a body finer than any previously made. Indeed the porcelain, up to that time, in the Potteries, had been of very inferior quality. It may be well here to allude to the qualities necessary to constitute perfect porcelain, taking care to distinguish between those which contribute merely to its external beauty, and those upon which its soundness and solidity essentially depend. It is an easy task to discover the practicability of forming compounds that shall be very white, of a beautiful semi-transparency, and capable of bearing a rich and shining glaze, but which upon trial are found to be inapplicable, from want of sufficient compactness. Again, on the other hand, mixtures of clays are readily made, of the requisite plasticity, capable of acquiring the necessary density and hardness, of sustaining varied changes of temperature, and which shall, indeed, abound in all the useful and substantial properties, and yet lack the indispensable beauties of transparency and whiteness. Materials for either purpose may be abundantly found, but for the combination of the two qualities of beauty and soundness, Nature supplies them with but a niggard hand; and this fact with the attendant risks and difficulties that wait upon its manufacture, will ever cause perfect porcelain to be a comparatively costly article of commerce.

Mr. Spode's fame rested principally, if not wholly, upon the excellence of his porcelain and printed ware, neither of which did the great Wedgwood ever attempt. Upon the introduction of printing, the blue painters employed in the decoration of the ware, fearing that their interests might suffer by it, waited upon Mr. Wedgwood and solicited him not to adopt that method. He promised them he would not, and kept his word.* Mr. Spode dying in 1827, was succeeded by his son, who survived him but a short time, when the business was carried on by his executors till 1833, at which period the manufactory and the household property, residences of the work-people, &c. were purchased by Mr. Alderman Copeland,† the son of the previous London partner of Mr. Spode, and the business has, subsequently, been carried on under the firm of Copeland and Garrett, the latter gentleman having taken an active part in the management of the London house for many years.

The improvements and enlargements effected by Messrs. Copeland and Garrett extend throughout the whole manufactory, which now covers a space of nearly eleven acres, finding employment for about a thousand hands. It has the appearance of a town within itself, both for the number and diversity of its buildings and the activity and bustle that pervades the whole. The canal bounds it on one

side, affording great facilities for forwarding goods and receiving materials. Steam power is very extensively used in grinding the clays, glazes, and colours, also in sifting the materials when ground, in working the turners' lathes, and in drying the ware when made. The "Bisque" warehouses are of immense extent, nearly six hundred feet in length and thirty wide. The effect of these, stocked with thousands of different articles, all assorted, is very striking, and actual observation alone can fully realize the singular scene. The earthenware manufactory is chiefly laid out in squares, bearing the appellation of the branch to which it is appropriated, as the "plate-makers' square," "saucer makers' square," &c. That part termed the China Bank, exclusively devoted to porcelain manufacture, is an entirely new and fine range of building, four stories high, arranged with every convenience for facilitating the various operations connected with that process: the basement is stored with the clay ready for the potters' use; then, above in succession are the throwers, turners, handlers, finishers, receiving and drying rooms; above these the flat and hollow ware pressers, casters, &c.; the top story being fitted up as a mould chamber, extending the whole length of the building. The modellers' and engravers' apartments are also modern, and evidence an attention to the comfort of the occupants, deserving of the highest praise in the present proprietors. The spacious Show-rooms have also been recently erected, and are admirably adapted for the display of the various and costly articles there contained. The almost endless variety of objects that here meet the eye, and the infinity of uses to which the material has been adapted are quite startling. Indeed to enter one of the leading establishments in which this class of art is produced is a rare treat to those who can appreciate the importance of refinement in articles for daily use; and who know that by such means, especially, the perpetual education of the mind is carried on.

Before introducing our engraved copies of the various objects we encountered at this establishment, it is only just to warn the reader against receiving them in any other light than as very weak and inefficient copies of the originals. We shall, indeed, generally, be enabled to convey accurate ideas of the forms, and in many cases of the ornamentation to which they have been subjected; but, upon the reduced scale to which we are limited, it is not, even in this respect, easy to do them justice: often, indeed, it is impossible—especially in reference to the skilfully arranged and beautifully painted groups of flowers, which we are compelled to diminish so as merely to indicate their character; while we are altogether debarred from supplying a notion of the brilliancy and harmony of colours, upon which so mainly depend the beauty, interest, and value of the article—whatever it may be—under consideration. In these papers, however, our leading intention is effected if we direct attention to the objects upon which we comment; and our wood-cuts will have served their purpose if they induce that inquiry they are designed to promote.*

In none of the many branches of this manufacture is our difficulty greater than in that with which we set out—the application of porcelain to interior decoration. The large assortment of slabs, &c., for fire-places, table-tops, door and shutter panels, mortice door-lock furniture, &c., including nearly every style of decoration, demands, as it deserves, our particular attention. Though comparatively a recent general introduction, still the various and peculiar advantages of porcelain for the above purposes, including the ready medium it affords for embellishment, its durability and cleanliness, have combined to make it a very important branch of the manufacture, and in daily increasing demand.

Finger-plates for doors, and porcelain slabs for chimney-pieces, are among the best of the productions in modern porcelain. The flat surface affords better opportunities for the display of the painter's art and the manifestation of the full effects of ena-

melled colour, than vases or other objects. Accordingly these slabs exhibit far finer specimens of flower-wreaths, and other floral groups, than can be produced in the best *papier maché*. There is perhaps less temptation to exaggeration in painting on the porcelain slab than on the japanned board, because the material has a natural brilliancy and purity which require to be subdued rather than heightened. We were much delighted with some slabs designed by Mr. Battam, and executed under his superintendence, in which the effects of a mist or haze subduing the brilliancy of the flower-pattern was most artistically imitated. It is probable that the greatest, or at least one of the greatest impulses to increased production, will arise from the demand for these finger-plates and fire-slabs; they are so much superior to metal in their decorative effects—are so very easily kept clean—are never tarnished by time or neglect, and are removed with such facility when the possessor desires to change his dwelling, that we cannot but believe the use of them in a short time will be all but universal.*

These slabs are the best materials we know of for the reproduction of arabesques; if it were desired to revive and even surpass the glories of the Alhambra, we are persuaded that the task might be accomplished by means of these slabs. As skittings for a palatial summer room, they would be the richest material that art has yet devised, and we can conceive them so applied, as almost to realize the fabled palace of Aladdin. But in their more homely application to the grate, they will be found to unite economy with beauty, not merely on account of their freedom from rust or tarnish, but also because the heat reflected from their polished surface radiates warmth to a greater distance from the fire than cast-iron could throw it; thus, with less consumption of fuel, diffusing a more equable and pleasant temperature.

In adopting porcelain finger-plates and fire-slabs, the amateurs of domestic decoration will have the great advantage of being enabled to carry into these neglected details that consistency of ornamentation, of which we are only just beginning to discover the beauty and the value. They can make the patterns on them harmonize with the general character and arrangements of the room; they can suit them to its light, its aspect, and its purpose. They have a threefold command over shape, pattern, and colour, while with most other materials the shape alone would be at their disposal. It must not be forgotten that these slabs are as applicable to external as to internal decoration; and though we do not quite desire to have in England a rival to the celebrated porcelain Tower of China, we should recommend porcelain slabs as beautiful ornaments for the fanciful temples and pavilions erected in the gardens or pleasure-grounds of the wealthy.

We had, indeed, an opportunity upon a recent visit to Trentham Hall of noticing the very general application of porcelain to these various purposes in that mansion. Into every fire-place the slabs were introduced—decorated in harmony with the prevailing character of the room, and in the bedrooms, in addition to these, the tops of the dressing-tables, wash-stands, panels of the toilet-tables, curtain-holders, bell-pulls, door furniture, &c., were all of decorated porcelain, manufactured by Messrs. Copeland and Garrett, expressly for the Duke of Sutherland. The very large size of which some of the slabs are made is matter of astonishment. Forty-six inches by twenty-four is the general size slab for dressing-tables and wash-stands. In the conservatories, too, they were lavishly scattered, and always with the most agreeable effect.

We have engraved a few examples, not as being the best we could select, but as being more readily rendered—again observing that all engravings of designs executed in porcelain can give but an inadequate idea of the original, so much depending upon the peculiar effect of colour, enamelling, and artistic decoration. We made, indeed, drawings of various slabs, with a view to their introduction in this article; but so many other objects crowd upon us that we shall give but two or three;

* We have, however, no desire to depreciate our wood-engravings, which we have endeavoured (by obtaining the best assistance we could procure) to render as perfect as possible. They have been, for the most part, drawn on the wood by Mr. F. W. Hulme, an artist of considerable talent, and who is, moreover, a native of the district, and well acquainted with the technicalities of the art; and the subjects have been engraved by Messrs. Meeson, Bastin, Nicholls, and Rimbault.

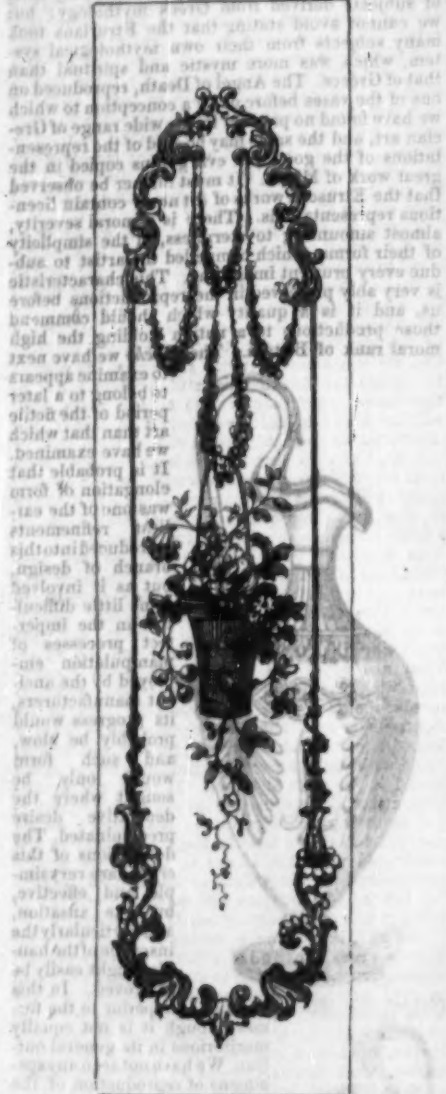
* The first introduction of slabs for grates, &c., we understand, arose out of the suggestion (in 1825) of the late Mr. W. Devas, of Herne Hill, for whom the first large slabs were manufactured. These grates, with their slabs, remain at his late residence at Herne Hill. They are very humble specimens indeed, as compared with those since produced.

* This promise applied to *bisque* printing, Mr. Wedgwood having introduced printing on the glaze in 1767.

† Mr. Copeland served the office of Lord Mayor of London in 1835.

referring the readers to a paper devoted to this subject in the number of our Journal for June, 1845.

The subject that follows is charmingly effective, owing much of its beauty to the judicious arrangement and harmony of its tones; the basket of flowers being the principal feature is highly coloured, while the festoons, by being kept in subsidiary tints, afford admirable relief, without overcrowding the design. The panel is executed in gold, and the outer ground is of a pale drab. But this may be varied as circumstances may require.



As we have on a former occasion remarked:—"Domestic decoration must ever be an object of importance to all who take an interest in the advancement of Art." We should hope for little artistic judgment from persons whose lives were spent in rooms where the principles of correct taste were violated in every article of furniture. In domestic economy, utility must always hold a higher place of estimation than mere beauty; but there is an advance when the Decorative Art is made applicable to objects and purposes that were previously regarded as merely useful, and were on that account tolerated in spite of their unsightliness and deformity.* The Dutch tiles in which our ancestors rejoiced, and which may still

* Messrs. Copeland and Garrett have had the honour of executing several sets for her Majesty. Those just completed for the drawing and dining rooms at Osborne-house are of very great beauty. In the former were introduced wreaths of the bay and lily in a turquoise panel, the outer margin being of royal blue with gold borders. The latter are in the Raphaelian style, the panels and scrolls of which are most harmoniously toned. The drawings were made expressly by Mr. Bateman, under the directions of His Royal Highness Prince Albert. The door furniture, hall lanterns, &c., are also in porcelain to suit.

be seen in a few old houses, were better than the



by their introduction



obvious; not alone as regards their purpose in decorating a room, but as always clean and never liable to tarnish. The appended wood-cut exhibits the door-slabs in association with brass—a mode somewhat extensively adopted by the manufacturers of Birmingham, but which has disadvantages as well as advantages. The object we have copied is in use for

sions. Its adoption in this form is from a design by Mr. E. T. Parris. There are several other modes in which porcelain has been introduced with a view to interior decoration; to these we shall probably be ere long, called upon more particularly to advert.

stone walls that now guard and disfigure our hearths; coarse as they were, and wretched as were the figures with which they were adorned, they were still suggestive, and the family circle assembled round the social hearth could often derive amusement and instruction from their contemplation. The great objection to these tiles, independent of the coarseness of their execution, was the small size, which gave to their use the effect of pavement set up perpendicularly. As we have intimated, the advantages of the use of these fire-slabs will be at once obvious to all who give the subject consideration. The panels are absolute refreshments to the eye; they have a peculiar cheering aspect—contrasting strongly with the stone walls, or the heavy sombre character of the black-leaded or polished steel sides in ordinary fire-places. Moreover, we repeat, they are easily kept clean; and the increase of heat procured is very great. In short, in winter they add largely to the comfort and elegance of an apartment; and in summer they render unnecessary the usual mode of hiding a fire-place,—by classing it amongst the most agreeable attractions of the room. The engravings on this column are from door-plates, and in this way porcelain has been of late very extensively introduced; its advantages, thus applied, are

China ornaments on the mantel-piece have been familiar to us all from childhood, and very little creditable to our taste would it be if we did not make some efforts for their improvement. But those in which colour was used were taken out of the proper range of statuary art; the statuary porcelain is the material of most promise, and we think it will be found to admit of the most variety. Upon this topic we shall presently have much to say. We append a figure of considerable grace, but in which we think that the supporting plinth belongs to a different class of art from that typified by the simple figure, though we readily confess that the discrepancy is not so great as to provoke any weight of censure.

We may take this opportunity of remarking upon the vast improvement that has taken place in England in reference to chimney-piece ornaments—improvement that has made its way into the remotest districts, and is found in the humblest cottages of our most out of the way villages. The green parrots and blue "Tobys" of old times are now very rarely encountered; a far better order of ornament has been largely circulated. We may refer much of this most beneficial change to the wandering Italian boys who vend good copies of the most perfect models of antique statues, for sums less than was formerly paid to obtain wretched libels upon animals of the lower as well as the higher world. This is a topic that would justify observations at much greater length.



The Cupid here figured is adapted to an ink-stand, and, by a very simple arrangement, the helmet is made to hold the ink. A peculiar and commendable feature in the inkstand that follows is that the receptacle for the pen, wax, &c., is so placed, that when in use the general effect of the ornament is not at all interfered with. A glance will suffice to show that the artist looked to colour as well as to form for producing his effect. There is an evident feeling of luxuriance in the entire design, but this has not degenerated into the gaudy or the meretricious. Of inkstands, although we have copied but two, and these probably not the best examples, the establishment produces an extensive variety, in every size and shape.



The reproduction of the Etrurian vases, by which Wedgwood first established his high reputation, has been almost wholly abandoned in the works he founded, though they still, as if in mockery, retain the name of Etruria. But the abandoned art has been taken up at the works of Messrs. Copeland & Garrett,* which are, fortunately, superintended by an artist of classic taste, whose great natural abilities have been cultivated by assiduous study, and whose inventive genius is too powerful to be confined within the dull limits of ordinary routine. Mr. Battam's reproductions of the Etrurian ware are particularly remarkable for their perfection of form; the shapes have an exquisite adaptation to the dark material of which the vases and *cruches* are formed, producing their effect by bold and vigorous outline, without requiring the assistance of shadows from details. The Etrurians cultivated few varieties of style; they had obviously a very limited range of archetypes, but within that range they produced abundant variations of pattern. In the management of their limited elements, few things are more to be admired than the skilful simplicity of their system of ansation, the curve of their handles

being always subsidiary and consistent with the curve of the main design. The objects they sought to attain were simplicity, unity, and harmony, and these attributes are very conspicuous in the specimens we have engraved;—the whole being from copies produced at this establishment. Each object embodies but one ideality; there is nowhere a break in the working out of the single thought; no part suggests a reflection differing from that produced by the totality; the form is a complete whole, elaborated by a single mental conception. In domestic decoration, the effect of these forms is superior to more elaborate and ornate designs, in apartments where study and reflection are more sought than dissipation of thought or mere relaxation. The library, the private closet, and the gallery, are places in which singleness of thought is most earnestly to be desired in every decoration. But these reproductions suggest reflection, not merely by their form, but their colour,—their dark hue exhibiting strength in their firm outline, relieved by a dim mysterious ornamentation of subdued brown, produces on the mind a grave and serious cast of thought,—which was the effect designed by the

Greek spirit. One thing has particularly struck us in Mr. Battam's faithful but spirited reproductions, which we incline to receive as the national characteristic of Etrurian art, and that is the correctness of the drawing, without any regard to grace, and the exact resemblance of many of the pictured vases, in this respect, to the Tuscan works of the Middle Ages, when art was beginning to revive. The physiognomies in the Etrurian paintings and bas-reliefs have also a distinctive character, unlike anything Greek, even when they treat of subjects derived from Greek mythology; but we cannot avoid stating that the Etrurians took many subjects from their own mythological system, which was more mystic and spiritual than that of Greece. The Angel of Death, reproduced on one of the vases before us, is a conception to which we have found no parallel in the wide range of Grecian art, and the same may be said of the representations of the good and evil genius copied in the great work of Micall. It must further be observed that the Etruscan works of art never contain licentious representations. There is a moral severity, almost amounting to sternness, in the simplicity of their forms, which compelled the artist to subdue every prurient imagining. This characteristic is very ably preserved in the reproductions before us, and it is a quality which should commend those productions to a nation holding the high moral rank of Britain. The *cruche* we have next

to examine appears to belong to a later period of the fictile art than that which we have examined. It is probable that elongation of form was one of the earliest refinements introduced into this branch of design, but as it involved some little difficulties in the imperfect processes of manipulation employed by the ancient manufacturers, its progress would probably be slow, and such form would only be sought where the decorative desire predominated. The decorations of this *cruche* are very simple and effective, but the ansation, and particularly the insertion of the handle, might easily be improved. In this

respect the annexed *cruche* is superior to the former, though it is not equally meritorious in its general outline. We have not seen any specimens of reproduction of the red Campanian ware, which we should think capable of richer and more joyous effects than the Etrurian, though it has less originality either in its forms or ornamental designs. But before quitting this subject, we must remark that the merit of the Etrurian reproductions is not merely their fidelity to the representation of the antique model; far more advantage will result from their suggestiveness in the creation of new designs—the leading duty of the manufacturer. Let us once imbue our artists and modellers with the science of form, and the progress of improvement in the other departments of art will be as rapid as can be reasonably expected or even desired. We introduce but one other engraving of this class of objects. The ribbed *cruche* we append we borrowed from the collection of a distinguished connoisseur, and sent it to Messrs. Copeland and Garrett, by whom it was imitated with such extraordinary accuracy as to render it very difficult indeed to distinguish the original from the copy. As we shall presently have occa-



Etrurians, who produced their best vases and *cruches* for sacrificial and other religious purposes.

Even in the articles of domestic use, as in the *cruche* which we have copied, the idea of a libation to the gods is indicated with considerable clearness. But the *cruche* is remarkable for another reason: it exhibits great richness and apparent variety, though really a combination of few and simple elements. This arises from the dexterity with which the elements are treated—each of them being, to a great extent, a mere deduction from the general outline, and yet possessing a distinctive character

of its own. To deny that the Etrurians received their first refinements of art from the Greeks, is a very useless attempt; the Greeks were the first who sought ideal beauty in artistic production,

* Our drawing (page 286) represents an oven at Messrs. Copeland and Garrett's. The workman is "setting in," or arranging the saggars in piles, previous to firing. The point of view is from one of the doors of the outer or enclosing building, and which communicates with the saggars-house.

and Haydon was probably correct in stating that their archetype was the female figure. But we



have convinced ourselves that the Etrurians formed conceptions of their own, which they treated in the

This oven we have fully described at page 269. When the oven is filled, the larger entrance aperture is bricked up, and the fires are all lighted at the same time. The firing (of earthenware) continues sixty hours. On the foreground are two saggars.

sion to show, these most beautiful forms of the antique have not been multiplied merely as ornaments; they have been introduced with judgment



and skill into objects of daily use; and we rejoice to know that the most popular of the recently manufactured toilet services are adaptations of the forms of Etruria and other classic shapes.

Passing from the Etrurian forms to the more luxuriant and splendid productions of Magna Græcia, we are led to remark that Art, in the Greek colonies, appears to have been of a more ornate and elaborate character than in Greece itself. There is infinitely more of minute detail and curious decoration on the vases of Southern Italy, than on those that have been found in Athens. The bas-reliefs and frescoes of Herculaneum and Pompeii evince a luxury of fancy which, very often pass the limits of purity. But this excess is very conspicuous on the vases in the great collection at Portici, a collection sedulously guarded from copyists, by the jealousy of the Neapolitan government. There is, however, considerable simplicity in the form of the vase we have



engraved (a copy of one in the Townley collection in the British Museum).* The drawing is correct, without being tame; the features have the grace of

* The height of this vase is 25 inches: it is executed in "porcelain statuary," of which we shall have to speak.

Greek idealism, and are more pleasing than the individuality we have noticed in the Etrurian physiognomies. It is a design which could only have been produced, or even reproduced, by an artist thoroughly imbued with Greek feeling. Now the great truth which we believe the Greeks to have held constantly in view, was simply this—that there is no such thing as an absolute and invariable standard of beauty; they saw that beauty of form was one thing and beauty of colour another, and a very different thing. When philosophers inquired into the fixed essence of what they called "the beautiful," they committed the error of seeking in objects an explanation of the nature of the feelings which existed in their own minds. But the artists, who were not philosophers, adopted the reverse process, of inquiring by what adaptations of form they could best excite pleasing emotion. This is precisely the province of decorative art; it is not to infuse any new and occult quality into the material upon which it is engaged, but so to model that material as to render it suggestive of thought to the spectator. The character of those for whom he wrought continually modified the conceptions of the artist. In the annexed vase



we see that it was produced for a joyous people enjoying a sunny existence, to whom deep reflection would be a bore, and serious thought an approach to melancholy. There is a Pœcucurante air in the very ansation, which seems as if it were dashed off with careless haste, but accidentally retained grace, because the hand long trained to the production of beauty created elegant form without an effort. Even where greater elaboration is apparent, there is a dash of joyousness and almost of jollity in the Græco-Italian designs. The accompanying vase is new to us, and we are inclined



to regard it as an original adaptation, rather than a copy. If so, it is a highly creditable specimen of the artist's powers of combination.*

* This vase is twenty inches high also in statuary.

We come now to a vase which is classic in its feeling, taste, and sentiment,—an adaptation of a



sepulchral vase in the British Museum. In nothing is the sympathy of the Greek spirit with natural grace and beauty more manifest, than in their garlands and their floral decorations. They were the first who had a keen sense of the graceful spirals formed by trailing and parasitical plants. The ivy and the vine were full of suggestiveness to their imaginations, and the drooping vine on the vase before us, with its pendant clusters, is just such a design as we should have expected to find at Athens during that most brilliant period—the early administration of Pericles. The skill of the treatment and delicacy of the handling are in keeping with the simplicity and purity of the conception. We are particularly pleased with the skilful adaptation of the natural forms and convolutions of the vine to the purposes of ansation; and we are the more pleased because that, in some modern productions of the French school, this simple contrivance has been carried to such an excess as to assume the aspect of a trick or artifice. It is true that the Greeks wreathed the bowl with natural garlands, because "wherever they wished to throw beauty and express gladness, like sunshine they cast flowers." But few are the floral wreaths which can be imitated by the plastic art, without producing the effect of stiffness and formality. Instead of such garlands, we find some modern vases decorated with the smart bouquets of Parisian grisettes, and others in which flowers are combined, which never, except by artificial means, could have been in bloom together.



The above is a remarkably graceful form, very beautifully illustrated. We introduce it here, inasmuch as it appertains to the class of art of which we are treating, although it has been, by Messrs. Copeland and Garrett, adapted both as a flower-pot and, with suitable alterations, a wine-cooler. We give our readers a vase of greater preten-

sion, and, at least, equally successful in execution. It is executed in porcelain, and is 17 inches high. The ground is turquoise, of a more brilliant tint than any we have hitherto seen of English manu-



facture; the borders and enrichments are of dead gold: the subjects on the sides are admirably painted. That we have sketched having varieties of the *Passi-flora* trailing around an oriental casement, overlooking a landscape of the same character. The idea has been to portray not only the various stages in the growth of the flower, but also to indicate the locality to which we are indebted for so exquisite a production, and it has been most successfully worked out.

There have been very few attempts made at figured ansation; and if the archetype of the vase was originally the female bust, then female figures as *ansae*, or handles, must be too wide a departure from the original ideality. If, however, we take nothing but *capacity* for the archetype, the ideal present to the designer may have been simply *guardianship*, and his design may be regarded as a development of the thought that the forms of beauty are proper sentinels to the forms of grace.

It has always appeared to us that the consideration of vases furnishes a very good test of the merits of rival theories of taste. The pleasure which they afford is obviously derived from suggestion rather than association; in their production the artist exhibits the adaptation of forms and colours, but more especially of forms to produce a certain series of definite emotions; his object is not to cause us to remember old facts but to excite within us new feelings.

From these views, it follows that, should any new sources of feeling be opened to humanity, new forms of appeal to those feelings should be sought by the artist. Reverence for antiquity is

a very different thing from a servile adherence to precedent; while artists endeavour to imbibe the Greek spirit, they must not allow themselves to be restricted and confined within the limits of Greek practice. It is the same capacity of feeling the relations of means and ends, which avails itself of this knowledge of the past in determining the various aptitudes of objects for a desired effect, whether for producing or retarding motion, as in mechanics, — for forming compositions or decompositions, as in chemistry, — or for inducing various delightful emotions, as in taste. We do not contend that an artist should be eminent in metaphysical analysis, but, like the poet, he should have a keenness of moral perception; so that when he tries to please the eye, he should be aware of the long series of emotions which the impression made on the visual organ cannot fail to excite throughout the microcosm of spiritual existence.

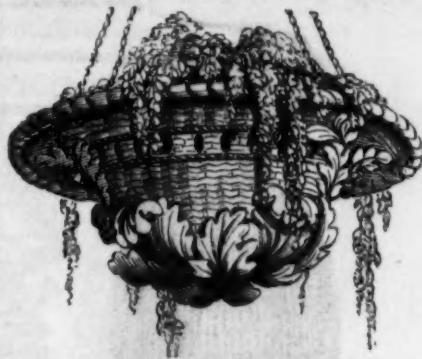
Passing from this very excellent vase, we have now to consider some of the means employed for exhibiting Nature's own efforts to produce pensile drapery most advantageously. We take three of the pendant basket-pots for trailing and drooping plants, which seem to us singularly meritorious. Among all the decorative plants used to adorn our houses, there are none so graceful as those which droop in pensile festoons; and they would have been far more extensively used as ornaments than they are, if the basket-pots intended for their growth possessed enough of artistic character to gain them admission among articles of elegance and taste.

The French have for a very long period paid particular attention to this class of art; and among the most successful productions of the Beavais Manufactory, that of Follét and that of Guenaut, are their pendant flower-pots. We have given specimens of them, and are preparing others. Those which Messrs. Copeland & Garrett have produced are composed of a much superior material — being chiefly in statuary porcelain, while those of France are in clay; yet we believe the former are not much more costly than the latter. We give three

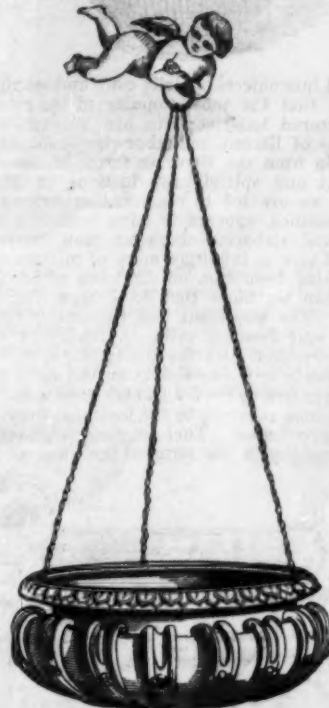


examples of their varieties — the last being introduced with a view to exhibit it in connection with

one of the Cupids of Flamingo, from which it is made to depend, and which adds essentially to its



agreeable effect as an elegant decoration. This figure is also the production of the works at Stoke,



Messrs. COPELAND & GARRETT have taken the neglected flower-pot under their especial guardianship; humble as its fate has been hitherto, they have seen that it is worthy, and susceptible, of ornamentation, and they have thus commenced to bring our conservatories and green-houses within the range of decorative art. The



annexed specimen shows the flower pot to be easily capable of improvement and decoration. The cultivation of "fair flowers" forms so large a portion of suburban, and even city enjoyment, that anything which enhances its pleasures adds largely to the stock of human happiness, and

the creditable care bestowed on the production of these articles is certainly not the least of the merits of this establishment.

We do not like rectilinear forms so well as circular or elliptical, in any productions connected with ideas of capacity, but we think that they may be usefully introduced for the sake of variety, particularly in the pots designed for the tall flowering

shrubs, where the eye is not forced to rest too exclusively on the base. Here, however, the horticulturist must exercise some taste in selection for himself. It is not easy to give any general



rule on the subject. The vase pictured above is in porcelain; the flowers are well grouped and effectively coloured, and the gold borders harmonise well with the whole design. In the establishment under notice, considerable attention has been paid to the production of articles of this class — for garden and conservatory purposes—many of which

are of very large dimensions, and of very great excellence. They include vases, pillars, hall and garden seats, vases for orange trees, hanging baskets for creepers and orchidaceous plants, &c. We had the advantage of seeing a large number of these in use in the beautiful conservatory at Trentham Hall, and were particularly struck with



their elegance and peculiar fitness for the purposes to which they were here so extensively applied. We also noticed the adoption of slabs variously decorated, as sides of flower-boxes, fitted in metal frames. The centre pillar in the annexed group is five feet high. The basket vase is from a design by Mr. Barry, R.A., and was modelled expressly for the Duchess of Sutherland.* This vase may be had from thirty inches high to six inches. The circular orange vase is twenty-four inches diameter and sixteen inches high, and the pedestal upon which it rests fifteen inches high. The vase on the left, ornamented with foliage of the acanthus, is eighteen inches high. It is executed in statuary, and was also designed expressly for the Duchess of Sutherland. The copy of the Warwick vase is twenty-two inches high, and from the extremities of the handles thirty inches wide. It is a very spirited production, and admirably adapted for garden or conservatory purposes. The cushion seat is twenty-four inches wide by fifteen high. It is also a very elegant article for the conservatory. Stands and vessels for holding cut-flowers admit of such multitudinous varieties that they may



fairly be left to the wide dominion of capricious taste. This adaptation of the cornucopia can, at least, claim high classical authority for its archetype.

Turning to articles of a more miscellaneous description, we must first take a glance at an elongated form, which is highly effective in coloured, or in semi-opaque glass, and also in semi-transparent porcelain, but which is neither applicable to perfectly pellucid nor perfectly opaque substances. In the former, the transmitted light overpowers the reflected, and takes away everything like relief or shadow. In the latter, shade too strongly preponderates in producing the general effect. It is a form much prized by the French and Germans, and is that in which we are presented with the finest specimens of the ruby glass of Bohemia. It is, however, to the details rather than the general outline that we direct attention; they are composed of harmonious elements, and are worked out with striking effect, all unnecessary complication having been avoided.

* The very great encouragement given by the Duke and Duchess of Sutherland to the best productions of the Potteries is in the highest degree creditable to their taste and liberality, and will no doubt lead to the most beneficial results, by affording a salutary stimulus to well directed exertions on the part of the manufacturers.

1846.

The flower holder that follows is of statuary porcelain: the design, an adaptation of the antique, is exceedingly simple and graceful.



In the next, still more simple in style, and less elaborate in details, the centre perforated basket, used with glass lining, forms a vase for flowers. The outer stand presents a receptacle for sweetmeats, bon-bons, &c., and is a very elegant ornament for the dessert table. In estimating these and similar designs, we must not adopt too strictly the classic standard as our guide. The ancients lived in public or in solitude. They had not that middle term of society which unites domestic privacy with social enjoyment. Reunions and



soirées were all but unknown in Greece and Rome; they appear to have been first introduced in the wealthy commercial cities of Italy. The ancients lived much more in the open air than the moderns do, and we believe that little attention was paid to interior and domestic decoration before the latter ages of the empire. It is because "home" has a wider significance than the place where we eat, drink, and sleep that decorative art has gone out of public buildings to extend its domain in private dwellings, and that an article apparently so insignificant as a taper-stand receives the homage of



taste when so gracefully modelled as that of which we give an engraving. It is one of many "of various sorts and sizes" produced at this establishment. In no part of the porcelain and earthenware production has there been so great and obvious an improvement as in table services. Of forms



it is needless to say, we might have selected many beautiful examples: that we subjoin is one of the most pleasing as it has been one of the most popular at present produced. But we have plea-



sure in stating as evidencing an advance in the right direction, that a service now in hand, of which we have seen a part, is of a far higher character, and we shall take a future opportunity of drawing especial attention to it. Dinner services have greatly altered since the days when Aeneas and his band of wandering Trojans were perplexed by the oracular prediction, that "they should eat their tables," but found that facts gave the menacing prophecy a very innocent interpretation: their tables were huge cakes. Our Saxon ancestors used wooden bowls and platters, to which they long adhered with that strong attachment to ancient and hereditary usages that characterises the genuine English race. Wooden platters are still used in Christ's Hospital, and the date of their banishment from the Universities and the Inns of court is recent. Wooden bowls, too, are common in farm-houses in the south of England, and are supposed to possess some inexplicable advantages over earthenware. In the old days of the English and Continental Universities the wooden trenchers were renewed once a year: the day on which they were changed was observed as a festival, and in the evening the students broke the old trenchers, and burned them in a pile, with many strange traditional ceremonies. Huber thinks that this custom was derived from the times of Paganism, and that the broken trenchers were originally burned as a sacrifice to Hertha, the goddess of the earth. Metal plates appear to have been introduced by the Normans. About half a century ago our housewives took as much pride in a handsome service of pewter as those of the present day do in their glass or china. Wood and metal have, however, yielded to clay: it is as if the legs of Nebuchadnezzar's image had conquered the rest of the body. But taste has triumphed in the victory; many of our modern dinner services have



fair pretensions to rank as works of high art, and even those within the reach of persons of moderate fortune, are rendered as ornamental as useful.

In these days of temperance we may only deal lightly with the beverages that usually accompany the dinner. But as Bacchus still holds his



place in economic mythology, we must not pass over the jug consecrated to Venus in his honour.



The second of these jugs is one of the most classical designs ever produced in England, and all the adjuncts suggest the palmy days of Hellenic Art, when Greece gave the impress of her own imaginings of the beautiful to every material that can be used in the Plastic Art.

Among the most pleasing peculiarities of the appended dinner-set we must mention the gracefully flowing curves everywhere prevalent: the elliptical sweeps and swells of the minor parts are in admirable keeping with the general forms—thus producing that unity so essential in every thing claiming the character of true art. Of the decorative part, the scroll ornament is embossed-gilt; the flowers are painted with the usual skill exhibited at these works. The ground is white.

Dessert-services have always received more attention than dinner-services, probably because the good things placed on them do not in so great a degree divert attention from the pattern. There is a richness in detail, combined with exquisite simplicity of conception, in the patterns we have copied; and we would particularly direct attention to the skillfulness displayed in managing the subordinate parts of the ornamentation. The first of these designs presents festoons of flowers, very tastefully arranged upon a ground of pale turquoise, the ornamentation being in raised gold, highly and effectively chased; the whole, though brilliant, is in good keeping.

Very great attention has been paid to this class of art in the manufactory under consideration: we found there a large variety of works comparatively plain and proportionably cheap; but also many of a very costly character—some of which unquestionably vie with the very best productions of Sévres.



The second is much lighter in appearance, though equally elaborate in the execution. The ground is of a pale buff; the scrolling, which is most judiciously diversified with wreaths of flowers, is of burnished gold.



We append a centre-piece and dessert basket of very elegant form; the interstices are perforated,



and, altogether, have a very beautiful appearance.

The decoration is of the usual kind—light flower groups, with golden ornaments, and bands. It is called the "Pierced Gothic" pattern.

In reference to dessert services, we may say, they in general exhibit the peculiar talent in floral decoration, for which the potters are chiefly remarkable, and for this reason, they are, perhaps, the most pleasing and satisfactory of all the productions of the district. Fruit, flowers, and scroll, or foliated ornament, are undoubtedly the stronghold of pottery decorators, and when applied with such propriety, as in the above articles, can hardly fail to produce a highly satisfactory result. We can scarcely doubt, indeed, that such materials supply the most natural and appropriate motives for all ornamentation. They harmonise admirably in themselves, and, moreover, are of such general interest and applicability, as to be comparatively

safe, even in the hands of workmen, whose skill is more manipulative than intelligent. The most prevalent faults, are general redundancy and littleness of parts. The flower painters, we are happy to say, evidently study much from nature.

In a system of geography, recently published in the United States, we find the people of England described as the "tea drinkingest people on the face of the globe." Indeed, when we consider how largely "the cup which cheers but not inebriates" enters into our domestic economy, we cannot be surprised that emulation in the Potteries is displayed most largely in the manufacture of breakfast and tea-services, in which many of our manufacturers can now compete with the boasted productions of Sévres and Dresden. It would be invidious to enter into any comparative criticism on the productions of different houses, but we may, not unprofitably, observe the vast superiority of the specimens we have engraved over the forms of cups and saucers which were in use some years ago.

China has not only supplied us with the best tea, but also with the model

and afford great lightness to the outline. The other pieces of the service are of similar character,

for our tea-services: tea was originally used as a luxury—somewhat as coffee now is—after dinner, and was brought round in small cups, such as at present are regarded as toys for the nursery. It was only by slow degrees that tea became a beverage for breakfast, and superseded the ale which the Saxons from time immemorial regarded as the fittest liquid for a morning draught. Hence the breakfast cups retain far more of the form of the goblet than the cups that are used in the evening. The saucer seems to have perplexed our ancestors at the time of its first introduction; its first use was believed to be merely to cool the tea, and then it was unfashionable to drink from the cup; at a later time the use of the saucer was understood to be confined to saving slop, and thenceforward the cup alone was to have the honour of being raised to the lips. There is still more vagueness in the determination of the breakfast-service than of the tea-service. Nor do we anticipate the establishment of any fixed and invariable standard for either. This uncertainty is not, perhaps, such a disadvantage to Art as would be the case with other articles in which taste is exercised; variety affords scope for invention.

The tea-pot and coffee-pot are usually preferred in metal, though the Chinese assert that porcelain alone extracts the true flavour of the leaf. We find that silver was employed in tea-services as early as the reign of Queen Anne, for Pope gives us a description of Belinda at an evening party.

For lo! the board with cups and spoons is crown'd,
The berries crackle, and the mill turns round;
On shining altars of Japan they raise
The silver lamp; the fiery spirits blaze:
From silver spoons the grateful liquors glide,
While China's earth receives the smoking tide.
At once they gratify their scent and taste
And frequent cups prolong the rich repast.



The compartments and scrolls in the above are embossed on the ware, and being in strong relief

and richly gilt have a very brilliant effect. The flowers are in excellent taste, and the colour of the ground is varied at pleasure.

This is also an embossed design, and one of which, from its peculiar treatment, our sketch being on so small a scale, gives but a very imperfect idea.



The details of the ornament are exceedingly beautiful, executed in gold, between each of which is a group of fruit and flowers.



In the above the Raffaelesque style is very successfully worked out. The foliage is very tastefully tinted in subdued tones, and the panels are well-relieved, containing botanical studies.



To these specimens we add a cup, saucer, and cover, one of the most graceful articles of the kind

which we have met in the whole course of our investigations, and which approaches very near to a place in high art. Its elegance reconciles us to its purpose, which is medicinal. It is for camomile tea: the flowers are put in a recess in the bottom of the cup, and secured by a perforated cover, which, fitting in a groove, becomes fast; the water is then poured on, readily extracting the essence, which is perfectly clear, the inner cover serving the purpose of a strainer.



We think the breakfast articles here engraved peculiarly good: the forms are severe, but graceful; the ornamentation simple, but elegant, preserving happily the proper balance between the two extremes of bald simplicity and over-richness.

The following group is a mere delineation of form unaided by extraneous ornamentation, and is in all respects extremely good.

We have alluded to the great improvements to which, perhaps, the most important article of the pottery art has been subjected in our time. "A tea set" is the appanage of nearly every family in England. Happily, in these days, it is kept for use as well as show; the tea cup becoming the great—

and, we rejoice to add, the successful—rival of "the pewter pot." It has wiled many an artisan from the public-house to his "home;" it is the uncompromising enemy of selfishness and vices even more detrimental to comfort and prosperity: it is, in fact and in truth, the object to which the wife should ever look as the best coadjutor in the cheerful and honest management of a household. The tea cup is the surest and safest solace; it can never sadden, or endanger, or betray. We rejoice, therefore, to find everywhere at the Potteries, tea services of better forms and purer ornamentation than they used to be; the silent instructor is here doing its best work.

It was from his examination of Sir William Hamilton's collection, that Wedgwood was led to adopt that strict adherence to pure curve, for which the Greeks were so remarkable, and from which the Romans rarely deviated. No one can see the great collection of vases in the British Museum, or turn over the plates of Sir W. Hamilton's work, without perceiving that there is room for almost inexhaustible variety, without ever deviating from mathematical accuracy.

The production of cups is undoubtedly a matter of much nicety and some difficulty. Handles seem to have been the source of great perplexity to the ancient artists. St. Prest is of opinion that the first idea of the *ansæ* was taken from the human form, and was an imitation of a woman with arms a-kimbo. Old Holyoke is equally strong in his belief that the notion of handles was taken from the human form, but he avers that the archetype was the ear. This is not the place for making a display of multifarious learning; but, at some future opportunity, we may endeavour to prove that both are in the right, and that the ancient idea of the handle vacillated between elbow and ear.



We have given engravings of these services as evidences of progress, not as proofs of perfection. There is yet no recognised standard in England for the materials which should constitute a breakfast; they vary in every family, from the complicated *déjeuner à la fourchette* to the simple *café aux œufs*, or plain tea, with bread and butter. We cannot, therefore, have a model breakfast service until we have determined upon the constituent elements of a model breakfast. It is different with our evening services; there tea reigns absolute; and none but unwise bachelors revolt against her dynasty. But even here there is an element of uncertainty: Fashion has not yet absolutely decided upon several points.

It must be confessed that tea has contributed little to the poetic inspiration of English bards, and hence there is some difficulties in the way of antiquarian research. The few particulars we have gleaned and thrown together are, however, designed rather to stimulate than to gratify curiosity. We shall only add Pope's satirical description of the importance attached to China in his day, and then take leave of a topic, to which English poets have rarely referred except for the ungallant purpose of a sly hit at the fair sex:—

Not louder shrieks to pitying Heaven are cast,
When husbands or when lap-dogs breathe their last!
Or when rich China vessels fall'n from high
In glittering dust and painted fragments lie.

Our selections of toilet-services will be confined to two; for we have already greatly exceeded our space, and have yet to treat the most important of the subjects under consideration. We pass over the many patterns, however excellent, in the more usual style, and introduce only those that are adaptations of Etrurian art. The

following group illustrates part of a toilet set of excellent character. It is produced in a variety of colours, in all of which it looks well. We were particularly pleased with one service, in which the ground was a fine dark blue, the leaf and borders white outlined in gold. The form is from one of the best of the antique.



The combination of colours and straight lines in this design produce a more pleasing effect than many of the most elaborate patterns which have taxed the ingenuity of artists, or the analysis of critics. Such adaptations of the Etrurian forms is a matter of very considerable importance to all who desire the advancement of art by its application to everyday purposes. This example we may adduce in proof that excellence is pretty sure to find general application: we believe that no recent production of the potter's art has been so generally circulated.



A NEW material for statuettes, vases, &c. demands our especial notice, as being in many of its properties totally distinct from the "Bisque," in which the pottery figures are generally produced. The object attempted has been to present as close an approximation to marble as the various articles available to the manufacture could realize. To this chemical task Mr. Spencer Garrett has given much attentive and continual study, and the result has been in the highest degree satisfactory.

Statuary-porcelain, as this new form of material is called, is scarcely inferior to marble as a material for art. We may therefore fairly regard its introduction as one of the greatest additions to the bounds of artistic production which we have had to record for many a long day. Bisque itself is too opaque to satisfy the eye; the total want of reflected light is as injurious to form as the over-

whelming reflection from glazed figures. The characteristic of the statuary-porcelain is lustrous transparency, and in this it rivals the best specimens of alabaster. Its colour is the purest white, and, if soiled, it is restored to its original purity by simple soap and water. Marble itself is liable to become tarnished when exposed to atmospheric influences, but the action of the fire renders the statuary-porcelain secure against all action of air or moisture. Its body appears to have greater uniformity of texture than any other species of material; hence it is found to shrink uniformly under the firing, and hence it is less liable to distortion while going through the process over which art can exercise no direct control, than any of the other materials employed in the potteries. No description, however, can give an adequate notion of the beauty of the statuary-porcelain; it looks equally well in a strong and in a subdued light; but perhaps its best effects are exhibited in a drawing-room at night, when its very subdued lustre brings out every lineament of form with admirable sharpness and distinctness. Messrs. Copeland & Garrett have already copied some of the finest pieces of sculpture in this exquisite material; and we have little doubt that, in the progress of their art, they will give us imitations, or rather new creations, of every great piece of sculpture which bears on itself the impress of being predestined to immortality.

Several of the specimens we have seen have been so perfect, as completely to deceive the eye. Mr. Gibson, R.A., the celebrated sculptor, declared it "decidedly the next best material to marble," and was extremely anxious that one of his works should be produced in it.* This has now been effected. The Art-Union of

* This observation of the distinguished sculptor was made in our presence, when we were showing him one of the copies of the statue of his friend Wyatt. It was a comparatively early production of the Works; the material has since undergone considerable improvement. We have no doubt that Mr. Gibson will be exceedingly well-pleased with the copy of his "Narcissus." We have, indeed, had opportunities of showing this material to many other British sculptors; and they have, without exception, expressed their opinion strongly as to its capabilities for supplying satisfactory copies of their works. We also, not many months ago, exhibited a specimen of the porcelain-statuary to several sculptors in Paris, who bore corresponding testimony to its exceeding merit and great practical utility.

London, having decided upon giving a number of figures in this material as prizes to its subscribers, by the wish of Mr. Gibson, and with the permission of the Council of the Royal Academy, commissioned Mr. E. B. Stephens to execute a reduced copy of the marble statue of "Narcissus," presented by Mr. Gibson to the Royal Academy—his Diploma statue—of which we append an engraving in the succeeding page.

Those already finished are extremely beautiful, and so satisfactory, that a further commission from the Society has resulted,—the Committee of the Art-Union of London having awarded to Mr. Foley one hundred guineas for a reduced copy of his beautiful statue of "Innocence," also to be executed in statuary porcelain. We attach very great importance to this material, as offering a valuable medium for the multiplication of works of a high order of art, at a price that will render them generally available. To effect this most desirable result, selections have been made from the works of Wyatt, Marochetti, Flamingo, Cumberworth, &c., all of high artistic excellence, the beauties of which are faithfully portrayed by the statuary porcelain. We select, for example, "The Shepherd Boy," copied from the original by Wyatt.



The figure of Apollo, when, as a shepherd, he tended the flocks of Admetus, may be taken as a satisfactory specimen of the artistic perfection to which figures can be brought in the statuary porcelain. This statue is eighteen inches high.*

* This was modelled from a statue by Wyatt for the Duke of Sutherland, who also possesses the original marble. The equestrian statue of Emanuel Philibert, in the production of which the greatest mechanical difficulties have been most successfully overcome, was also copied for his Grace.

It would be superfluous to enter into an analysis of the merits of Mr. Gibson's beautiful statue;—they are of the highest order, and the work is well known. This reduced copy is admirably executed, and will, we are sure, be highly valued by those who have been fortunate enough to obtain a copy.*



We insert the annexed group, Paul and Virginia, by Cumberworth—the original group was exhibited at Paris—to show that this material is capable



of expressing the emotions, and even delicate shades of feeling. In a preceding part of this article we have noticed the hazards to which these productions are exposed from the shrinking in the mould, and the subsequent firing.

* We claim for ourselves the merit of having introduced this project to the Art-Union of London; in consequence of our suggestion, the subject was considered by the committee, specimens were submitted to them, and the order was given. We have been equally successful in reference to the Royal Irish Art-Union, who are now arranging for the reduction of one of their prize-statues.

We have a brief story to tell of this group that may interest our readers. Mr. Cumberworth is the son of an English officer by a French lady: he was born in America, but has resided in Paris almost since his birth. He was a pupil of the sculptor Pradier. In 1842 or 1843 he obtained in Paris

the prize which entitled him to be sent to Rome by the Academy: but on the eve of his departure, it was ascertained that he was not a Frenchman, and he was deprived of the honour by a very stringent rule. The rule, stringent as it was, however, found its parallel in our Royal Academy. Mr. Cumberworth was extremely anxious to have it placed in our exhibition—supposing that if he was not a Frenchman he was an Englishman. We took charge of his group, and conveyed it from Paris to London, but on our arrival, we found we were two days after the last day for receiving works; the group of Mr. Cumberworth was consequently refused admittance at the door. We imme-

diately stated all the particulars through the keeper to the council—but in vain. The laws of the Royal Academy were like those of the Medes and

Persians; and the young artist's work is known to the British public only by the copy of it produced in statuary porcelain.

The next of these articles to which we shall direct attention is a very charming figure (at the top of the third column) and equally distinguished by its simplicity and its grace. There is a natural ease combined with great elegance in the attitude, and a marked display of anatomical knowledge in the treatment of the muscles. As we believe the cheap multiplication of works of art to be a matter of vast importance to the intellectual advancement of the nation, we take a very sincere

interest in the progress of these productions. We cannot, of course, assert that the material is quite equal to marble or ivory, but we do assert that it very closely approximates to them in its powers, and is far superior to any of the varieties of composites that have hitherto been used in casting.

But here, probably to the gratification of the reader, and certainly to that of ourselves, criticism must be suspended to make room for the free expression of unmixed and merited admiration. The figures which follow (on the third column),

whether we regard the sub-lustrous material, the classical purity of the design, or the exquisite finish of the execution, are among the most gratifying evidences of artistic progress which have appeared in the present century. They are beautiful in themselves, and still richer in pro-



gress. This beautiful vase forms an appropriate ornament for the reception of flowers, shrubs, and trailers particularly, whose gracefully pendant



wreaths, materially heighten its effect. There are two sizes manufactured, the larger twenty-four inches high, the smaller eighteen. Pedestals are also made for its support.

Next in notice is a most charming figure of Psyche. We have never seen any delineation of that most poetic of all the conceptions of the Orphic mythology, which more completely realized the idea of the strength, and, at the same time, the weakness of the most delicate of the passions. The shade of suspicion is just beginning to cloud that sunshine of confidence with which she at first received the advances of her celestial lover.



The *Kanephoroi*, or basket-bearers, would have obtained from Pericles a place in the Parthenon.



non. We select one with which we were much

pleased. A variety have just been produced as ornaments of the dessert table, in lieu of the usual compotiers. There is no doubt they will be generally adopted, for, exclusive of their use for the dessert table, when not required for that purpose, the insertion of glass linings, renders them beautiful receptacles for cut flowers. One service, in which the Seasons are introduced supporting the baskets, is beautiful, both in conception and execution. The figures are in statuary, and the baskets enamelled turquoise and gold, in harmony with the service to which they pertain. We shall take a future opportunity of noticing this very elegant adaptation.

We have yet to notice another most important application of the Potter's art, recently introduced into this establishment; Mr. Spencer Garrett, to whose skill and indefatigable perseverance we are greatly indebted for the perfection to which the statuary porcelain has been here brought, has recently patented a process for the manufacture of morticed building brick and tiles as well as a fire-cement, and the patent is now working at this establishment. Its principal application, at present, as far as regards the morticed tiles, has been to baths for the working classes, the introduction of which is among the truest and most solid "charities" of the age. It is difficult for us to convey an idea of this ingenious and most useful invention, for which Mr. Spencer Garrett deserves the highest credit and the largest recompense—both of which, indeed, he cannot fail to receive; for, of a surety, it will be universally adopted wherever vessels of size are required for holding water—vessels that shall be at all times clean, incapable of corrosion, and where leakage from any cause is impossible. The "morticed tiles" are so constructed as that each fits into the other with the greatest possible nicety; and they are formed so that the vessel can obtain any shape—square, octagonal, oval, or round. They are now introduced into the baths at Goulstone-square, Whitechapel; and, in a document before us, issued by the committee, reference is made to the baths, as being "white as the purest china, and with a uniform glazed surface, requiring scarcely any trouble to keep them perfectly clean." The advantage of this material over metal, or even marble, is sufficiently evident to render comment unnecessary. To the poor of every district in the kingdom a great boon will thus be accorded: but it is obvious that its importance as an invention will not be so limited: the baths can be, and will be, so formed and decorated as to become elegant, as well as useful auxiliaries in the mansions of the wealthy, and thus contribute to the comforts and the luxuries of all classes of the community. To all noblemen, gentlemen, architects, and builders, the morticed tile, whether for covering the walls of the dairy, passage, water closet, or embellishing entrance halls, skirting highly-finished rooms, &c. (as they can be richly enamelled and decorated), will prove a great advantage, being of so imperishable a character. The same principle is carried into matters of still greater moment: it is applicable, and will be, ere long, extensively applied—as a morticed brick—to viaducts, tunnels, bridges, sewers, and all buildings requiring strength, durability, and compactness.

The patent fire-proof cement too—another important invention of this house—must form a discovery of great importance, in the building of the brick bridges of all blast furnaces, coking and pottery ovens, and all brick-work exposed to the highest degree of heats, as such works may be preserved by this cement for a series of years. It may also be used efficiently in the brick-work of steam engine boilers, &c. It is a fact too generally known that the bridges of blast furnaces, mouths and bags of kilns and coking ovens erected in the ordinary manner require almost daily repair; now, the building of such works with the patent morticed fire-bricks and the fire-proof cement will ensure durability and prove a great national benefit. This cement is manufactured by Copeland and Garrett.

We were much interested in a novel application of a process for imitating marble, which is in operation to a considerable extent at this manufactory. It is a patent invention of Mr. Hullmandell's, the celebrated lithographic printer. The principle is simple, and the rapidity with which it is worked is astonishing; and with the exercise of taste upon the part of the operative, beautiful effects are realized.

Before we close our article, we desire to lay some stress upon the important fact, that the

"common class of goods" and every possible variety of "ordinary" articles here manufactured, are of such a character as to contribute to the attainment of a great and most essential purpose—the promotion of better and more elevated taste among the humbler orders; in other words, by improvement in the design and ornamentation applied to the cheaper produce of this Manufactory. We have not thought it necessary to engrave examples of this order; but in fact many of the patterns, which cost largely, when made in porcelain and enriched with gold, have been worked upon the ruder earthenware in plain colours, and are, consequently, as easily attainable by the many as the odious things which have been heretofore prepared for the million. And it is upon this principle only that the manufacturer can expect remuneration for his skill, judgment, and lavish expenditure: he produces many fine objects without the remotest expectation that they will "pay," but he obtains thereby that repute which induces extensive sales of less expensive ventures; and, above all, he introduces into them the same good taste that has obtained fame for the higher order of his productions.

It is only just to say, that the "common" dinner-services, breakfast-service, toilet-services, and the hundred other important objects, sold "in masses," and exported in "crates" by the thousand, produced by Messrs. Copeland and Garrett, are unsurpassed in Great Britain in excellence of material, form, and ornamentation, and certainly unequalled elsewhere in Europe.

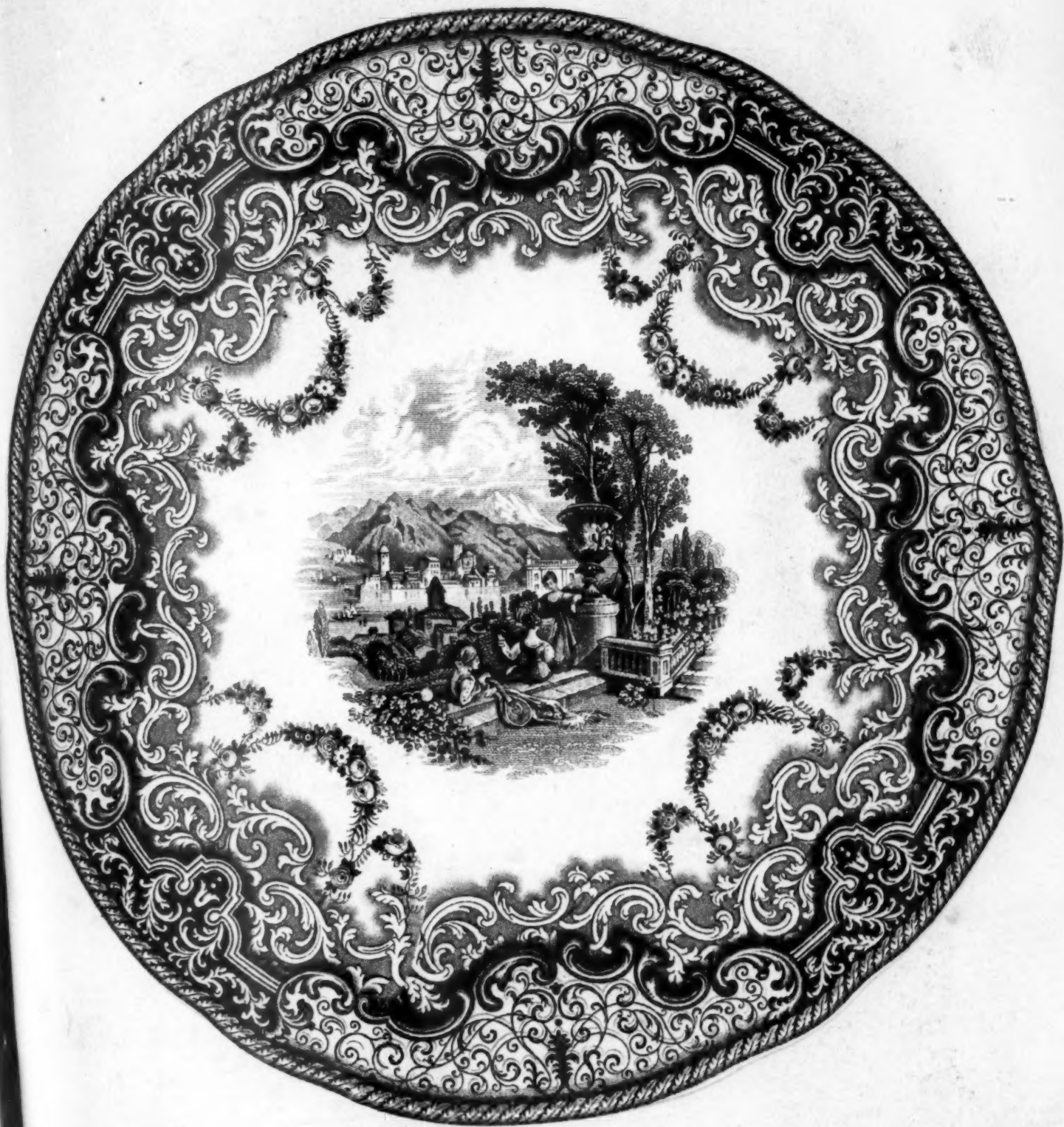
As an evidence of the vast improvement in design for the cheaper quality of goods, we annex an impression of a printed pattern for common ware little exceeding in price the old and execrable willow. This impression is taken from one of the coppers engraved for a service, and printed by the same process as when applied to the ware—so fully described in our previous number. It will be interesting to engravers unacquainted with the style required for this purpose, as showing the methods by which the necessary depth is acquired.

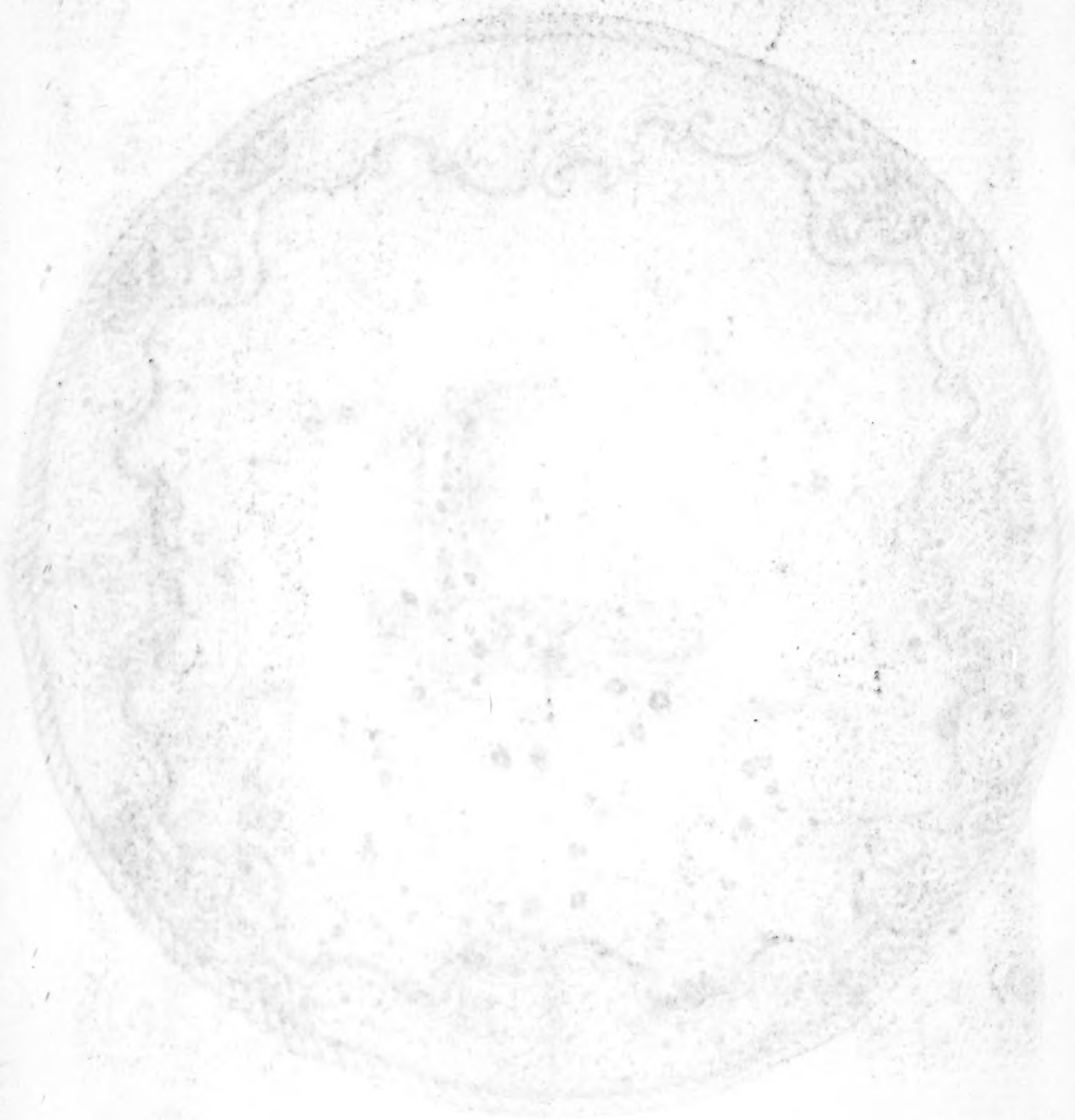
We should observe that the apparent harshness caused by the distinctness of the separate tints, is not observable on the ware, as the glaze by softening the colour, produces a partial flow, thereby blending them harmoniously together. This effect has to be considered by the engraver, and is a very peculiar feature of the art as applied to this purpose. This is most decidedly the best specimen of printed ware, both in design and execution, that has yet appeared. It is gratifying to know that this pattern has been eminently successful, and a great demand obtained for it both at home and on the Continent.

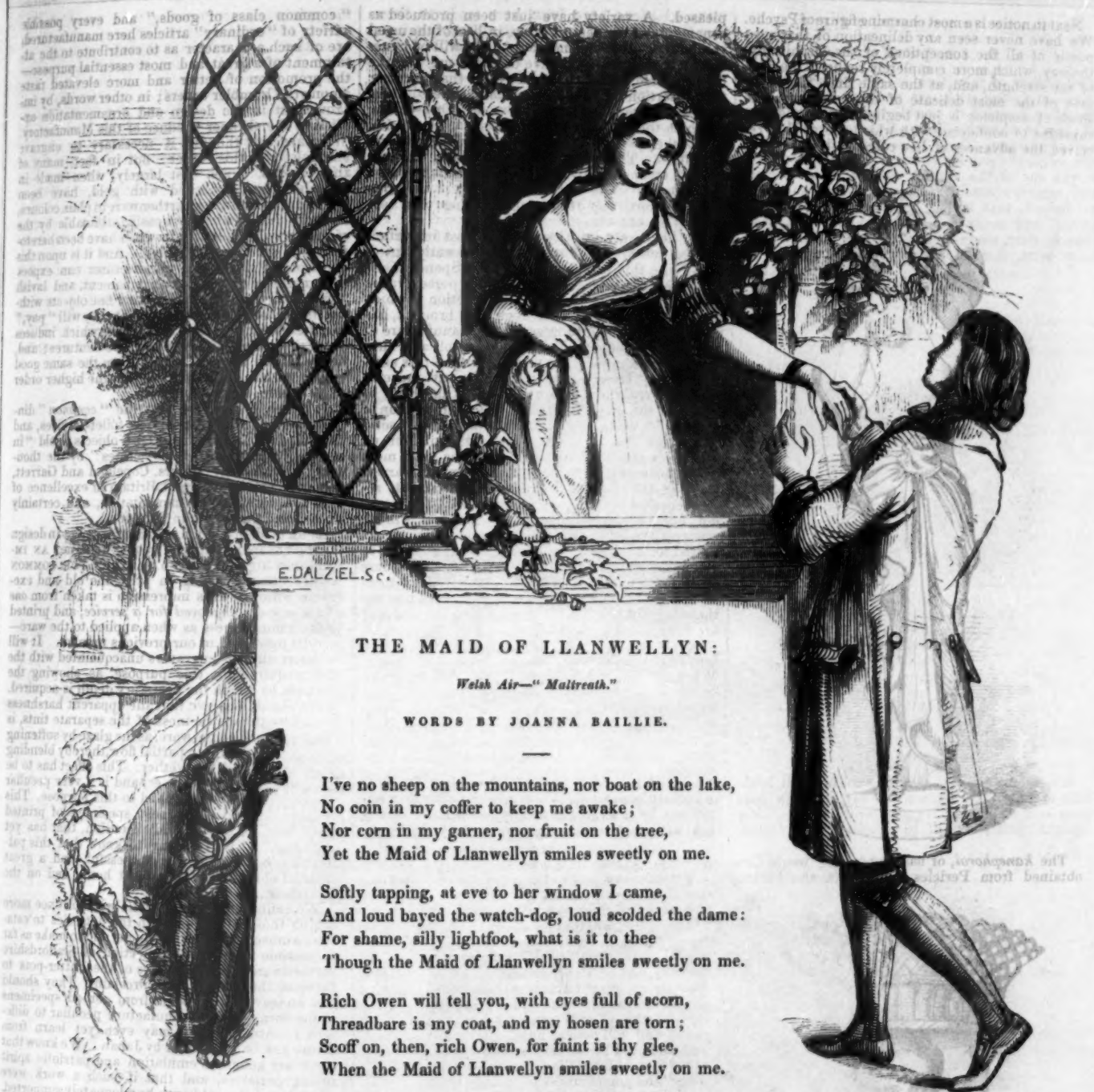
We cannot close this article without once more urging those connected with the potteries to establish a museum of their products, and to make as far as possible a historical collection of Staffordshire earthenware, from the days of the butter-pots to those of the bisque and porcelain. They should also endeavour to procure from abroad specimens of the forms of this manufacture peculiar to different countries; they may even yet learn from China and be instructed by Japan. We know that there are generous emulation and patriotic spirit in the potteries, and that if such a work were commenced it would soon be adequately supported. In the progress of the last few years it is gratifying to find that most of the excuses which party or politics could set up as causes of difference, have been gradually swept away; the tendency of the time is to urge all forward in the march of general improvement, and we trust that the branch of industry which we have been describing, so important fiscally, and so interesting artistically, will not be found lagging in the rear.

We now close this article. We have devoted to this Manufactory greater space than usual, and we believe we shall thereby gratify our readers. The period of the year leaves us comparatively free of matters more exclusively appertaining to the ARTIST; and beyond all question there is no class of manufactured art of deeper interest or higher importance, in the estimation of all whose hearts and minds are with the progress of high Art in Great Britain.

In our next number we shall resume the subject, devoting some pages to the other principal Manufacturers of the district. We shall not go into it so much at length, for various reasons—the principal of which will be that we have here treated it in almost all its bearings.







THE MAID OF LLANWELLYN:

Welsh Air—"Maltreath."

WORDS BY JOANNA BAILLIE.

I've no sheep on the mountains, nor boat on the lake,
No coin in my coffer to keep me awake;
Nor corn in my garner, nor fruit on the tree,
Yet the Maid of Llanwellyn smiles sweetly on me.

Softly tapping, at eve to her window I came,
And loud bayed the watch-dog, loud scolded the dame:
For shame, silly lightfoot, what is it to thee
Though the Maid of Llanwellyn smiles sweetly on me.

Rich Owen will tell you, with eyes full of scorn,
Threadbare is my coat, and my hosen are torn;
Scoff on, then, rich Owen, for faint is thy glee,
When the Maid of Llanwellyn smiles sweetly on me.

&c. &c. &c.

SEVERAL months ago we reviewed this book,* and gave specimens of the wood engravings by which it is illustrated. It had then little more than commenced: the eighth number is now before us; and it fully justifies the hope we entertained of its excellence. Among the many cheap issues of works—and, of late, music must be classed among the cheapest—there are few, or none, that advance better grounded claims to extensive patronage, regarded either as a production of art or an assemblage of airs, in the best sense "National," for they are such as have stood the test of time, and are as popular to-day as they were when the sirens of the stage made them famous, and they were sung by the ballad-singer in lanes and alleys throughout the kingdom. A list of the contents of the various "Parts" will be found elsewhere. The Part before us (Part VIII.) con-

tains eight songs, with as many large wood-cuts—of the latter, all are reasonably good, and some of them possess considerable merit: they are from the pencils of H. Corbould, J. Franklin, and H. Weir, and the engravings are by Nicholls, Mason, Carter, and Evans. Among the airs is that beautiful one, "Savourneen Deelish," which tells a touching story in language homely, but most comprehensive and expressive. Many a time we have heard it sung, when all who listened were melted to tears.

From the Ninth Part, not yet issued, we have borrowed the wood-cut which occupies this page. It is the illustration to an exquisite Welsh air, to which Joanna Baillie wrote the words—"The Maid of Llanwellyn." The engraving is by Dalziel, from a drawing by Henry Warren. The design is very beautiful; and it will be seen that the pretensions of the print to rank as a work of art are by no means small. It is a fair example of the whole of the illustrations contained in the work.

The publication is, as we have intimated, singu-

larly cheap. It is very elegantly printed—the music type being remarkably clear and neat;—indeed, in this respect, it very favourably contrasts with the clumsily-executed sheets of "music-sellers' music," usually sold at four times the cost; and the intrinsic value of the fine "National airs" is enhanced by the assistance they have received from competent, and, in many cases, accomplished artists. It may therefore be acceptable either as an acquisition to the music-stand, or to the drawing-room table.

In these days, when all classes are more or less musical, it is of high importance that provision should be made for a supply by persons of judgment and taste: thus accompanied by art, we have another means of carrying on that art-education, which cannot but be productive of the best results. Facilities for procuring good wood engravings have very largely increased; and we rejoice to find the number of excellent artists willing to draw on the wood increasing in the same proportion.

* How's Illustrated Book of British Song; edited by George Hogarth, Esq., author of "Memoirs of the Musical Drama." London: Jeremiah How, 209, Piccadilly.

TALES OF WOMAN'S TRIALS.

By Mrs. S. C. HALL.

THE author of this Book is—we presume to believe—in favour with our readers: and we are, therefore, justified in considering there are many of them to whom it will be an agreeable and valuable acquisition. The "Tales of Woman's Trials" was originally published about fifteen years ago: it was one of the earliest of Mrs. Hall's works, and achieved considerable popularity; so much so, indeed, that it has been very long "out of print," and many applications have been, from time to time, made for its re-issue. The stories have been, therefore, carefully revised; and so

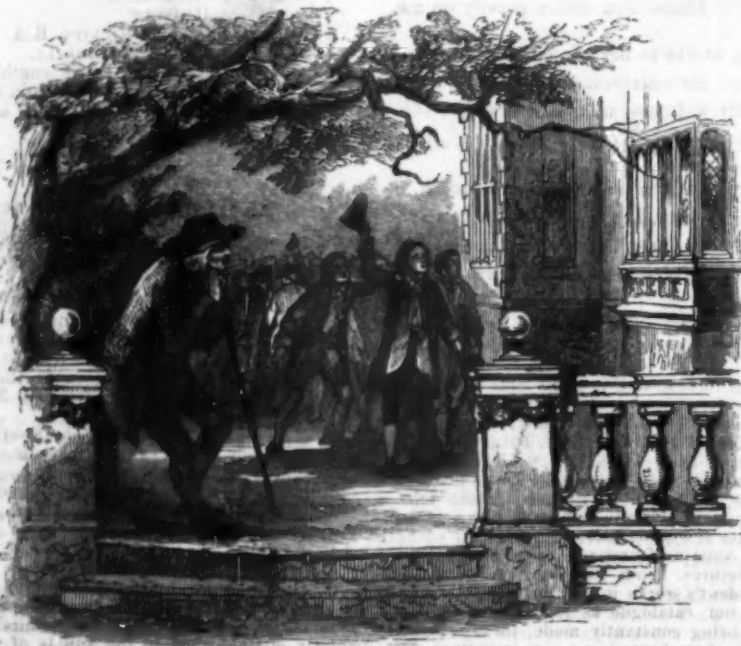
many additions have been here made to them, that the tales which, in the first edition, numbered eight, now consist of sixteen—the additions being chiefly those which have already appeared in "Chambers' Edinburgh Journal"—where they attracted very general attention. We do not hesitate to class this collection foremost of the author's many publications. The stories are full of sound practical wisdom: the writer's object has been to exhibit Woman under manifold "trials," and to show the triumphs of enduring virtue through all. The author's skill in framing a story is sufficiently known: she has here striven to interest her readers—and has succeeded; but the incidents are only as frame-work, upon which to hang good counsel and impressive warnings.

the grievously erroneous system to which this useful, and often valuable, class of assistants to education, are not unfrequently subjected; 2. "Grace Huntley"—a tale which illustrates the struggle between affection and duty; 3. "The Wife of Two Husbands"—showing the peril of a second love; 4. "The Forced Blooms"—exhibiting the danger of forced mental culture; 5. "The Moss-pits"—the gradual mastery of vice; 6. "The Old Maid"—showing the self-respect that arises from duty; 7. "The Uses of Adversity"—a title which tells its tale; 8. "The Merchant's Daughter"—the reward of honesty; 9. "The Private Purse"—its evils in a household; 10. "The Curse of Property"—the miseries attendant upon family disputes; 11. "Lost Beauty"—how the loss may be supplied; 12. "The Wisdom of Forethought"—a warning to provide against the rainy day; 13. "The Daily Governess"—the needless trials to which she is subjected; 14. "The Mother"—the trials incident to mismanaged children; 15. "The Young Person"; 16. "Bear and Forbear"—the relative duties of husbands and wives.



We believe few who read this volume will hesitate to think she has worked out her high purpose—of conveying improvement, of instilling upright principles, of inculcating holy duties,

social and religious, and of advocating the best and truest interests of Woman, while affording enjoyment by a skilful and happy admixture of fiction with fact. Although we greatly desire to



recommend this work, believing it cannot fail to augment the author's reputation, and increase

* Tales of Woman's Trials. By Mrs. S. C. Hall. Pp. 464. Largely illustrated by engravings on wood. London: published by Chapman & Hall, 186, Strand, as a CHRISTMAS GIFT BOOK.

that esteem in which she is largely held, we desire to keep within due limits in writing of one who is so intimately connected with this Journal,—as one of its most frequent, and, we may venture to add, most valuable contributors.

The book contains, as we have intimated, sixteen tales. 1. "The Governess"—which exposes

Our enumeration would seem to infer that the tales are sermons; such is by no means the case; as all who are acquainted with Mrs. Hall's writings will readily believe.

The several stories are illustrated by woodcuts (of which the volume contains between forty and fifty). Upon this page we shall give three or four examples: they are very excellently engraved from drawings by Paton, Franklin, Selous, Gilbert, Hulme, Corbould, Topham, Weir, and Mc. Ian; and are farther embellished by fanciful initial letters, of much merit, drawn by Mr. T.R. Macquoid.



The book is at least in one sense an "honest" book; the pages are full, and it contains no fewer than 464. It is carefully, indeed elegantly, printed by Cook & Co.; and the "getting up" is altogether creditable.

VISITS TO PRIVATE GALLERIES.

No. XVII.

THE RIGHT HON. SIR ROBERT PEEL, BART., M.P.,
Drayton Manor, Staffordshire.

THE great political events of the present year, so unexpected in character, so vast in conception, and pregnant with such immense influences on all the interests of the world, attach importance to even the least interesting particulars of the private life of the statesman who has successfully completed the gigantic revolution of fiscal laws, we have so recently witnessed. The triumph was complete; but, like the triumphs accorded by Ancient Rome to her heroes, the road to the Capitol where the highest honours of Civism were conferred, was also the road to the Tarpeian Rock.

"Omnia sunt hominum tenui pendencia filo
Et subito casu; quæ volvere ruunt."

With these impressions on our mind, the journey to Drayton Manor possessed more than the gratifying interest of viewing its works of Art, and the important collection of Portraits of the eminent men of our time. Many of them have trodden the very floors of the rooms in which their resemblances are now placed. Future generations will here gaze on the lineaments of those distinguished individuals who have either taken part in the great political acts of England, during the nineteenth century, or embellished its history by their attainments in the Arts, or by their discoveries in Science.

Drayton Manor, the country seat of Sir Robert Peel, Bart., is situated near Tamworth, in Staffordshire. It is easily reached from London by the North Western Railway. At the Hampton station on this line a branch of the Derby Junction Railway leads to the ancient town of Tamworth.

Tamworth itself is as dull and uninteresting as most country towns, where manufactures and commerce have not chosen to settle: it has but little to arrest the traveller's attention. The antiquary will discover a few interesting relics in the venerable church, where the remains of some early paintings on its walls are likely to excite a passing notice. There are besides a few old timbered houses, such as we find occasionally in remote districts, making an effort to look younger, by having the timber framing coloured black, and the plaster compartments newly whitewashed. The ancient castle, too, which once frowned proudly over the lazy Tame, that flows at its base, has lost its belligerent character. Successive "improvements," so called by the bricklayer and stonemason, have converted it into a singularly awkward-looking abode.

To reach the mansion we pass through the village of Fazely, which possesses no feature worth recording, but the ruins of some former factories, whose industry has migrated to other localities. Here we enter the private road to the house, and traverse numerous plantations and shrubberies, until we arrive at the principal entrance.

The mansion of Drayton Manor does not at all make a striking appearance at its approach on this side. The principal door is under an open porch, somewhat resembling the royal entrance to the House of Lords, in Palace-yard. Numerous offices are on the right hand, and the walls of the New Picture Gallery extend on the left. Although these walls are architecturally decorated, and surmounted by statues, the absence of window openings gives but a dull appearance, on first arriving at the mansion. The style of the edifice is a kind of Italianized Gothic, very simple in its features, as adapted to modern purposes. It forms a quadrangle with a small inner court; the principal front is towards the garden on the side opposite the chief entrance. Here it makes a great display, viewing two sides of the quadrangle facing the terraces, and a number of lesser constructions connecting the mansion with a lofty tower, which is surmounted by a cupola, and built in corresponding style. There is a profusion of offices attached, bespeaking the abode of a large domestic establishment.

The principal facade presents a centre and two wings, each slightly advanced: the central portion has two ranges of windows; the wings have three. The building is crowned by a parapet, pierced at intervals with quatrefoils. On each of the four angles of the wings are placed turrets or bell-towers of Italian design. The state apart-

ments are on the ground-floor; the windows are very lofty, and divided into three parts by stone mullions, with transoms. The upper range of windows is divided by mullions alone: they are all square-headed.

The whole mass of erections is on a kind of plateau; a broad terrace walk is continued on two sides, enclosed by parapets, partly pierced with Elizabethan forms, and ornamented at the sectional divisions with marble sculptured vases of Italian and French design; various flights of steps offer a descent into the surrounding gardens and grounds. It is here only the great extent of the mansion can be fully appreciated, from the before-mentioned lofty tower, the lesser buildings, the house itself, unto the new picture gallery at the extreme end. There is not any very extensive view from the terrace; on the north side the ground descends into a valley where there is an ornamental piece of water, and the rising ground on the opposite side is agreeably varied with plantations. The country round appears in high cultivation, and, being well wooded, offers little expanse of landscape scenery. Descending the steps from the terrace into the pleasure-garden, we find many agreeable walks, delightfully secluded, and sheltered by fine trees and shrubs. Among the former is a sycamore of unusual size at the base: about two feet from the ground it forms four branches, each of which has the girth of large trees.

In 1843 the mansion was honoured by the visit of her Majesty, his Royal Highness Prince Albert, and her Majesty the Queen Dowager. The festivities on the occasion were on a scale of the utmost magnificence for the entertainment of the illustrious party, their friends, and attendants. Nor was the hospitality confined alone to them, for the neighbourhood participated largely in the abundance.

After this digression we return to the object of our mission. The door of the grand entrance under the porch we have before spoken of, opens into a corridor leading to the principal apartments. The corridor is ornamented with busts from the antique, placed on sculptured marble brackets at intervals on the side walls; the ceiling is divided into square compartments by oaken ribs, with gilt ornaments of foliage at the intersections; and on the floor on the sides are stood carved ebony fauteuils, and some large specimens of the fragile ware of Chinese fictile art. Immediately on entering the corridor from the external entrance, is a small ante-room. It contains a bust of the late Lord Fitzgerald: from hence we pass into

THE NEW GALLERY.

This addition to the edifice was erected in 1845, from the design of Mr. Sydney Smirke, F.S.A.* It is a superb apartment, lighted from the ceiling, 85 feet in length and 22 feet in width. The ornamental work is of Elizabethan design, made of grained oak and touched with gold. Above the cornice, carved chimera with lions' heads, are placed at intervals holding shields, on which are inscribed the initials of the various members of the family. The walls are hung with green satin damask, the flooring has a parquetry border of coloured woods, and the room is divided into compartments by dark green marble columns. A handsome carpet is laid down in the centre, and couches covered with green morocco leather are placed at intervals.

It was constructed expressly for the reception of a collection of portraits of eminent persons. It consists principally of those of the present day, who have taken part in public affairs; but there are also intermingled, artists, poets, and others, some foreigners of distinction, and also a few of the worthies of bygone times.

It now contains fourteen of Sir Thomas Lawrence's pictures, being the finest series of the late President's works in any private collection. We give our catalogue as it now stands, but, additions being constantly made, there is every probability of its becoming a very important and unique monument of the epoch, completely incapable of rivalry by any subsequent illustration of the same period.

On entering the gallery, and beginning on the left hand, the pictures are placed in the following order:—

* A woodcut, representing the Interior, was given in the "Builder," No. 118, May 10, 1845.

'Sir D. Wilkie,' painted by himself, in the costume of a Doctor of Civil Law.

'Sir Henry Hardinge,' by LUCAS.

'Lord Abinger,' by Sir M. A. SHEE, P.R.A.

'Right Hon. W. Gladstone,' by LUCAS.

'Gibson, the Sculptor,' by GEDDES.

'Right Hon. H. Goulburn,' by PICKERSGILL.

'A. Murphy,' by Sir J. REYNOLDS.

'Sir J. Graham,' by LUCAS.

'Earl Grey' (whole length), by SAY.

'Wycherley, the Dramatist,' Sir P. LELY.

'Sam. Rogers, Esq.,' by LUCAS.

'Earl of Aberdeen,' by Sir THOMAS LAWRENCE.

'Sir Robert Peel,' by Sir THOMAS LAWRENCE; three-quarter portrait, with one hand resting on a table; well known from the engraving.

'Wordsworth,' by PICKERSGILL.

'Lady Peel,' by Sir THOMAS LAWRENCE, the companion of the preceding one of Sir Robert. Her ladyship is portrayed, seated in a landscape of considerable beauty, holding a glove in one hand.

'Byron,' by T. PHILLIPS, R.A.

'Cowley,' by Sir PETER LELY. This picture was originally at Strawberry Hill, Twickenham, from whence it was purchased in 1842. The Poet is represented as an Arcadian shepherd with a flute; the long flowing hair and romantic costume complete a beautiful pastoral conception, such as Lely appears to have delighted in, and by which he gave great attractions to the portraits thus treated.

'Sir Robert Peel,' by Sir THOMAS LAWRENCE. The portrait of the father of the present baronet.

'Lord Lyndhurst' (whole length), by PICKERSGILL, habited in the robes of a Lord Chancellor, with the mace and other insignia of his high office.

'Sir W. Follett,' by SAY.

'Lord Erskine,' by Sir THOMAS LAWRENCE.

'Lord Brougham' (whole length), by MORTON.

'Sir F. Pollock,' by SAY.

'West, P.R.A.,' by HIMSELF.

'Otway,' by Mrs. BEALE.

'Fuseli, R.A.,' by Sir THOMAS LAWRENCE.

'J. P. Kemble' (whole length), by Sir T. LAWRENCE, represented in the character of *Rolla* in Sheridan's drama of "Pizarro."

'Sir F. Chantrey,' by JACKSON.

'Shakspear.' Duplicate of the portrait in the possession of the Duke of Somerset.

'Sir Henry Halford,' by Sir M. A. SHEE, P.R.A.

'Cuvier,' by PICKERSGILL.

'Vandyke,' by HIMSELF.

'Dr. Buckland,' by T. PHILLIPS, R.A.

'Professor Owen,' by PICKERSGILL.

'Right Hon. G. Canning' (whole length), by Sir T. LAWRENCE; represented standing on the floor of the House of Commons, and in the animated action of speaking.

'The Czar Peter.'

'Right Hon. W. Huskisson,' by Sir THOMAS LAWRENCE.

'Lord Stowell,' by Sir THOMAS LAWRENCE.

'Duke of Wellington' (whole length), by Sir THOMAS LAWRENCE. The illustrious warrior is standing, habited in a military cloak, and holding a telescope.

'Edmund Burke,' by Sir J. REYNOLDS.

'The Earl of Eldon,' by Sir THOS. LAWRENCE.

'Sir W. Blackstone,' by GAINSBOROUGH.

'The Earl of Liverpool' (whole length), by Sir THOMAS LAWRENCE; holding in his hand the Act of Parliament for establishing a National Gallery of Art in England.

'General Dumourier,' aged 83, by FOSTER.

'Southey,' by Sir THOMAS LAWRENCE.

'Liebig,' by a GERMAN ARTIST.

'Right Hon. W. Pitt,' by GAINSBOROUGH.

'His Royal Highness the Duke of York,' by Sir W. BEECHY.

'Lord Stanley,' by SAY.

'Cammucini,' by GEDDES.

'Sir G. Cockburn,' by LUCAS. One of the remaining naval heroes, now living, companion of the immortal Nelson. The gallant Admiral is particularly distinguished in the annals of the last war, for the taking of Martinique, and the successful *coup-de-main* and capture of the city of Washington, to the great mortification of trans-Atlantic national pride. To him also was confided

* This portrait, as well as those of Lord Stanley and Sir Frederick Pollock, were at Whitehall when we gave an account of that collection, but have since been placed here.

the important duty of conveying the fallen Emperor of the French to his exile in St. Helena, on his degradation from the imperial dignity, to the simple designation of a general in the army. In transporting the illustrious captive, the Admiral probably became acquainted, during the intercourse of the table, with many opinions and remarks of Napoleon, that would elucidate the portion of history, in which he filled the most important part. A trifling anecdote we have heard of this voyage relates, that, the Ex-Emperor, who had a slender knowledge of the English language, never made use of it but in caressing a large dog, belonging to the Admiral, which accompanied him in the voyage.

SIR ROBERT'S PRIVATE SITTING-ROOM.

Is a moderately-sized apartment of extreme simplicity in its fittings. Both of the sides adjoining the one window which lights it, are completely occupied by plain presses, filled with books and papers: the whole of the side opposite the window is covered with large maps on rollers. The only furniture is a plain rosewood table, and a sofa covered with green leather.

Over the fireplace on one of the sides is placed the well-known and wonderfully-fine portrait of 'Lady Peel,' by the late Sir THOS. LAWRENCE. It is a half-length; her ladyship is represented attired in a green mantle with ermine trimmings, and wearing a black velvet hat, adorned with feathers. One arm crosses the figure, the hand holding the mantle on the opposite side; the wrist is decorated with a sumptuous bracelet. The head is slightly inclined, and the outline of the entire form is replete with the graceful action of a lady of high rank. It has been repeatedly engraved, both here, and on the Continent. The beautiful small engraving, by C. Heath, in the 'Keepsake for 1830,' has made the composition familiar to every one.

It is impossible not to admit the influence which the 'Chapeau de Paille,' by Rubens, must have had on the accomplished artist, in the execution of this picture. He has evidently thrown the full force of his talent in the honourable rivalry; there is not the slightest servility of imitation; the same magic of harmony which distinguishes the one, is achieved in the other, by a totally different scale of local colours. With the recent recollection of the dazzling lustre of Rubens's *chef d'œuvre*, this work of the late President is brilliant, and powerful beyond any of his other female portraits; and, if placed in juxtaposition, would neither sink in the clearness of the flesh tints, nor in the admirable arrangement of the colours employed in the habiliment. In another respect, in the modest beauty and elegant pose of the figure, it is stamped with a supremacy of Art, the illustrious Fleming never attained.

This is the only picture in the room, but it perfectly completes its characteristic features. How much is indicated by everything in this sanctum of thought and investigation! A multitude of sensations and ideas arises, if we indulge the imagination at the perturbation of mind pregnant of mighty events, of which it must have been the scene. The simple forms of the furniture leaving nothing to distract the attention from the severer analysis of political science, the well-filled presses stored with material to aid the study, the maps covered with outlines of the vast possessions of the British Empire, and eliciting their bearings and relations with every part of the known world: all speak in a language, not to be interpreted by words. In the moments of repose, when the fatigued mind seeks a respite, the weary eye lights on the mirrored countenance of one, invested with all the charms of the Painter's Art, whose tie is dearer to man, than any other association on earth.

Although the Drawing-room has no display of Pictorial skill, we cannot pass it by, without noticing the admirable *ensemble* effected without the aid of colour. The ceiling is squared into compartments, by richly gilt ribs and ornaments at the intersections; the walls are hung with white satin damask, finished with gilt cornices and borders, formed of open-work waving foliage. The furniture is of corresponding material. When lighted up by the elegant candelabra and chandeliers it must be almost magical for brilliancy of effect, accomplished by the means of white and gold, employed with the purest decorative skill.

The Library occupies the centre of the suite of state apartments, and is the largest room in the mansion. We need not say it is well furnished

with books. Two fine groups of sculpture in marble are placed on pedestals: one is a 'Bacchante and Child,' by R. J. WYATT; the other, 'Apollo as a Shepherd, with a Dog,' by THORWALDSEN.

The Dining-room has the large and well-known picture by HAYDON, of 'Napoleon on the Isle of St. Helena,' placed over the sideboard. In conception it is certainly highly intellectual; a slight glimpse only of the cheek is visible, as he stands with folded arms looking over a vast and hopeless expanse of sea, dimly lighted by the flickering, fast-fading rays of a setting sun. The well-known costume proclaims the fallen Emperor. The contemplation of this picture inspired the poet Wordsworth with one of his most beautiful sonnets.* Its execution has the usual coarseness of manipulation and clumsiness of drawing which peculiarly distinguished Haydon, but is highly redeemed by the imaginative and poetic beauty of the design.

THE OLD GALLERY.

This apartment may be considered to form part of the suite of state apartments, rather than a Picture Gallery, and serves as a corridor to connect the Drawing-room and the Library. Its general form is oblong, with a recess in the centre of one of the sides, and is comparatively of small extent, being rather a quiet room, furnished with couches and a carpeted floor, offering great attractions for a delicious lounge after fatigue in the calm contemplation of the works of our own Collins, Wilkie, and Bonington, intermingled with the pictures of Wouwermans, Rembrandt, W. Van de Velde, and others of the scholars of Nature, though masters in Art.

The same style of architectural decoration is continued in the ceiling as in other internal portions of the mansion, and the Gallery is further ornamented by two large chimney-places of Tudor style, sculptured in stone, and enriched with armorial bearings, painted in colours. Beginning on the left hand on entering from the corridor, the pictures are placed in the following order, continuing round the Gallery:—

DONSON. Portrait of himself. From the collection of G. Watson Taylor, Esq. The agreeable countenance, the blue satin attire, and falling lace collar, add to the general effect. This, combined with an execution nearly approaching the excellence of his contemporary Vandyck, has produced a picture of great skill and beauty.

VANDERBANK. 'Portrait of Rysbrack the Sculptor.'

AFTER TITIAN. A copy by an Italian artist of the 'Portrait of Titian's Mistress,' from the original in the Schiara Palace at Rome.

W. VAN DE VELDE. A small 'Calm on the Seashore, with part of a Pier on the left and Figures on the Beach.' Another charming example among the many others of the same master, possessed by this collection.

JAN STERN. 'Backgammon Players.'

KERSBOM. 'Portrait of Boyle.'

SLINGERLANDT. 'Interior of a Cottage, a Child saying Prayers to a Peasant Woman.' More freely painted than usual.

T. CRESWICK, A.R.A. 'View in a Country Town.'

SIR P. LELY. 'Portrait of the Countess of Kildare, with a Flower in her Hand.' From the collection of Lord De Roos.

W. COLLINS, R.A., 1829. 'Fishermen looking out.' It is with great delight we find here four of this very delightful and truly English painter's choice works. All of them are home scenes, full of nature and truth.

SIR P. LELY. 'Portrait of Nell Gwynne.' She is represented gracefully seated on a bank, and we may say it is an elegant picture, from the pencil of this painter of Court ladies.

* To B. R. Haydon, on seeing his Picture of 'Napoleon Buonaparte on the Island of St. Helena.'

Haydon! let worthier judges praise the skill
Here by thy pencil shown in truth of lines
And charm of colours: I applaud those signs
Of thought that give the true poetic thrill:
That unencumbered whole of blank and still,
Sky without cloud—ocean without a wave;
And the one man that laboured to enslave
The world, sole—standing high on the bare hill—
Back turned, arms folded, the unapparent face
Tinged, we may fancy, in this dreary place
With light reflected from the invisible sun,
Set, like his fortunes; but not set for aye.
Like them; the unguilty Power pursues his way,
And before him doth dawn perpetual run.

W. COLLINS, R.A., 1827. 'A Winter Scene—numerous Figures Skating on the Ice.'

SIR D. WILKIE, 1824. 'A Small Interior, with Figures of Smugglers.'

T. WOODWARD. 'Two Boys on a Horse, crossing a Brook.'

VANDERBANK. 'Portrait of Sir Robt. Walpole.'

MOLENAER, 1652. 'An Interior—Courtship.'

W. COLLINS, R.A. 'The Vendor of Cherries.'

W. OWEN, A.R.A. 'Head of an Old Man.'

W. MULBRADY, R.A. 'An Interior, with Two Boys firing off a small Cannon.'

W. VAN DE VELDE. 'Sea Piece—a Breeze.' Freely painted.

REMBRANDT. 'A Landscape—Woody Scene on the Banks of a River, with Figures and Cows in the Foreground, and extensive Buildings on a distant Eminence.' So broadly painted that all appearances of detail are absorbed in the general effect. From the collections of J. De Roose and Lord Radstock.

WOUWERMANS. 'Travellers in a Rocky Pass, a Country Waggon in the Distance.' A fine picture, in admirable preservation.

EDWIN LANDSEER, R.A. 'Morning Devotion.' The admired picture which was exhibited at the Royal Academy in 1845.

VANDERHEYDEN. 'A Chapel and Building on a Canal in Holland,' with Figures by Egdon Van der Neer.

J. RUYSDAEL. 'Landscape—a Winter Scene in Holland, with a Windmill on the Banks of a Canal, numerous Figures, with the effect of Frost breaking up.' From the cabinets of Sydevelt and Lapeyrière.

REMBRANDT. 'The Finding of Moses.' This small oval picture is a perfect type of the great painter's beauties and defects, each in an extreme degree. He has never gone beyond it in coarseness and vulgarity of conception. The daughter of Pharaoh is the very antipodes of the ideal of a Princess, and her female attendants (ladies of honour, no doubt) are as repulsive as the most ultra notions of Dutch clumsiness could conceive. Yet with what magic charms has he invested the subject! The depth of tone, the wonderful and luminous colour of the figures, the alternate light and gloom that pervade every part, are of the highest order of Rembrandt's great skill, and make us forget the deficiencies, in admiration of its successful completion. It is engraved in the Choiseul Gallery, and has subsequently been in the choice cabinets of the Prince de Conti, M. Boileau, and M. St. Victor.

D. ROBERTS, R.A. 'Departure of the Israelites for Egypt,' painted in 1829. The long vista of architectural glories, and the countless multitudes that crowd the space, are well known to the public by the fine engraving there is of this very elaborate subject. Lord Northwick was the first possessor of this grand picture.

VANDYCK. 'Portrait of a Genoese Senator.' Whole length, seated. The companion, portrait of his wife. This capital pair of pictures were formerly in the Palazzo Spinola, at Genoa, where they were seen in 1827 by Sir D. Wilkie. At his recommendation, being obtainable the following year, they were purchased by their present possessor. In portrait painting they are examples of the highest order of merit, painted in the most luxuriant and happy tone imaginable, and gifted with such an air of vitality, that they become perfectly illusive.

SNYDERS. A splendid picture, portraying 'The ferocious Attack of a Lion upon a Wild Boar.' From the gallery of the Count Altamira, of Madrid.

N. POUSSIN. 'A large Rocky Landscape, with three Monks in the foreground.' From the collection of the Marquis De Hauterive.

D. TENIER. 'A View in Flanders.' The foreground is occupied by a peasant wheeling a barrow, and a woman scouring domestic utensils at a cottage door. In the distance, across a river, a chateau, &c.

R. P. BONINGTON. 'View on a Canal in Venice.' Clear, bright, and sunny.

W. SIMSON, 1838. 'Cimabus meeting with Giotto, when a Shepherd Boy.'

SCROTEL of Dort, 1827. 'Breeze on a Seashore.' Extremely bright and full of freshness.

W. COLLINS, R.A. 'Fishermen preparing their Nets.'

The Gallery is besides decorated with marble busts, placed on pedestals of polished red granite, of the following distinguished persons:—
'Her Majesty,' 1841, by Sir F. CHANTREY.

'Lord Castlereagh,' by Sir F. CHANTREY.
'Pope,' by ROUBILIAC; 'Pitt,' by NOLLEKENS;
'Dryden,' by Sir THOMAS LAWRENCE; 'Sir Isaac
Newton,' by ROUBILIAC; 'Spencer Percival,'
'Dr. Southey,' 'J. W. Croker,' and 'Sir W.
Scott.'

ON THE STAIRCASE.

BARRELL. 'Woody Scene, with Cattle Watering.'
E. T. PARRIS, 1831. 'The Bride.'
LUCAS. 'Portrait of Commander W. Peel,
R.N., third Son of Sir R. Peel.'
DE VRIES and D. TENIERS. Architecture—
'Courtyard of a Palace with Ladies and Gen-
tlemen.'
'River Scene.'

PARTIDGE. 'Portrait of Mr. J. E. Peel,
fourth Son of Sir Robert Peel, when young.'

SMALL DINING-ROOM.

T. CRESWICK, A.R.A. 'Landscape—View of
Drayton Manor.'

'Portrait of the Father of the present Baronet.'

This concludes our task of making publicly
known the works of Art contained in the mansion
of Drayton Manor. It has been the more agree-
able, because of the historical importance of the
extensive collection of portraits already formed, of
which no account has hitherto been given. That
it will continue increasing is more than probable,
a very fine portrait of "George IV., when Prince
of Wales," by Sir Joshua Reynolds, having been
acquired this year. It was exhibited at the British
Institution Collection of Portraits, and is now at
the house in Whitehall-gardens, where has been
also added, since our account of the town collec-
tion was written, the fine picture of an extensive
view in Holland, by De Koning, purchased at the
sale of the Saltmarsh Collection, for 1000 guineas.

We may add that the town residence of the ex-
Premier is now undergoing a thorough decoration
of artistic ornamental painting, and will doubt-
less, when completed, be worthy of the cultivated
taste which directs it.

However pleasing may have been the oppor-
tunity we have enjoyed, of furnishing the pre-
ceding account of this private collection; neces-
sarily limited in details by the pressure of other
matter on our Journal; still, a most gratifying
part of our duty is to offer our respectful thanks
for the facilities liberally and hospitably afforded
us, for the accomplishment of our purpose.

*The bust of Scott is by Chantrey, and on the occasion
of its being placed here the following explanatory letter
was addressed by the Sculptor to Sir R. Peel:—

"Belgrave-place, Jan. 26, 1838.

"DEAR SIR ROBERT,—I have much pleasure in com-
plying with your request to note down such facts as re-
main in my memory concerning the bust of Sir Walter
Scott which you have done me the honour to place in
your collection at Drayton Manor.

"My admiration of Scott as a poet and a man induced
me in the year 1820 to ask him to sit to me for his bust:
the only time I ever recollect having asked a similar
favour from any one. He agreed, and I stipulated that
he should breakfast with me always before his sittings,
and never come alone, nor bring more than three friends
at once, and that they should all be good talkers. That
he fulfilled the latter condition you may guess, when I
tell you that on one occasion he came with Mr. Croker,
Mr. Heber, and the late Lord Lyttelton.

"The marble bust produced from these sittings was
moulded, and about forty-five casts were disposed of
among the Poet's most ardent admirers. This was all I
had to do with plaster casts. The bust was pirated by
Italians, and England and Scotland and even the colonies
were supplied with unpermitted and bad casts to the
extent of thousands, in spite of the terror of an act of
Parliament.

"I made a copy in marble from this bust for the Duke
of Wellington; it was sent to Apsley House in March,
1837, and it is the only duplicate of my bust of Sir Wal-
ter Scott I ever executed in marble.

"I now come to your bust of Scott. In the year 1838
I proposed to the Poet to present the original marble as
an heirloom to Abbotsford, on condition that he would
allow me sittings sufficient to finish another marble from
the life for my own studio; to this proposal he acceded,
and the bust was sent to Abbotsford accordingly, with
the following words inscribed on the back:—"This bust
of Sir W. Scott was made in 1830, by Sir Francis Chantrey,
and presented by the Sculptor to the Poet as a token of
esteem in 1838."

"In the months of May and June, in the year 1838,
Sir Walter fulfilled his promise, and I finished from his
face the marble bust now at Drayton Manor—a better
sanctuary than my studio, else I had not parted with it.

"The expression is more serious than in the two former
busts, and the marks of age more than eight years deeper.
I have now, I think, stated all that is worthy of remem-
bering about the bust, save that there is no fear of piracy,
for it has never been moulded.

"Sir R. Peel, Bart." (Signed) "F. CHANTREY.

SIXTH REPORT OF THE
COMMISSIONERS ON THE FINE ARTS.

We gave in our last number the substance of the
Fifth Report of the Commission; the Sixth is now
before us, and we proceed to analyse it in like
manner. It is by no means so important as the
last, which went to define a commendable style
of Art; and to offer valuable precepts on unity and
fitness; and this is the more necessary, when we
remember that in our school there is no recogni-
tion of a "Master."

On the subject of the execution of fresco, every-
thing has now been said. These reports have
dwelt upon, and quoted from, all that has been
written on fresco painting: they have con-
sidered Cennini, Palomino, Armenini, Vasari,
and many others; the information they have
afforded has been redundant—even embarrassing to
an infant school of fresco; and the more so
that those who would pin their faith to the early
authorities find that their practice will be different
to that of others of a subsequent and not less im-
portant period, when fresco was held by the Floren-
tine painters entirely independent of *tempera*.
To all who may be called on to assist in the deco-
ration of the Houses of Parliament, mere practical
instruction is no longer necessary; for, if they
have not already determined their practice, it is
not now the time to do so.

The Report is followed by the usual Appendix,
which contains a paper from Mr. Dyce, A.R.A.,
embodying his observations on the fittest prepa-
ration of walls for the reception of frescos, and also
on the use of particular colours, and on the general
methods of finishing frescos. By warrants bearing
date respectively the 19th of March, 1846, and
the 6th of August, 1846, two additional Commis-
sioners are appointed—Lord Canning and Lord
Morpeth. Of Mr. Dyce's fresco the Commissioners
pronounce that it is not only entirely free from
defects such as might have been expected in
an experimental essay, but that it evinces great
knowledge of the process of fresco painting, and
great skill in its application, and is so judiciously
executed as to accord with the architectural and
other decorations. They accordingly propose that
the remaining compartments be decorated with
fresco paintings when the designs shall have been
approved; and so far is the work of Mr. Dyce ap-
preciated that it is recommended as a model
in the execution of the succeeding works. The
Commissioners further report that they are of
opinion that it would not be expedient, with refer-
ence to the encouragement of British Art or with
reference to the claims which may hereafter be
urged for the commemoration of great events, to
complete the series of paintings at the present
period; and they "conceive it to be the duty of the
Commission, for the better guidance of present and
future artists, and in order to maintain a character
of harmony and unity worthy of such a building,
to determine a complete scheme for the future deco-
ration of the Palace." This is what we have been
anxious to arrive at, and we are only surprised that
nothing definite has been put forth by the Com-
mission on this all-important point, after five years
of labour. This delay, however, is we presume
attributable to the progressive state of the works,
and the consequent absence of reports from Mr.
Barry as to the disposable space calculated for the
reception of decoration. Nothing can be more
judicious than the reserved proceedings of the
Commission, and, if the scheme at which they hint
can be realized, these decorations will be of a more
dignified and significant character than anything
that has ever been done in Secular Art. They are
of opinion "that in the selection of subjects the
chief object to be regarded should be the expres-
sion of some specific idea; and the second, its
illustration by means of some well-known historic
or poetic incident adapted for representation in
painting." It is well that the Commission should
point to Mr. Dyce's work as a model; but they
cannot be ignorant of the fact that those of our
artists who can paint are more excursive in their
styles than any others. It is vain to expect a
unity so generally suppressive of distinctions as
this: a prescription as to mechanical practice
may be adopted, but a style of Art is a *natura*
which loses by all attempts at disguise.

The well-known differences in the practice of the
Italian painters are thus spoken of by Mr. Dyce:—
"Up to the beginning of the sixteenth century

fresco had always been reckoned one part only of
the process of mural painting, of which *tempera*
was the other. The words *fresco* and *secco* applied
to painting on walls—referred not to the mode in
which the picture was finished, but to the mode in
which it was begun. If it was begun in wet
plaster it was termed a *fresco*; if on dry, a *secco*;
but in both cases it was finished a *secco*. Such being
the usual practice, it is obvious that the possibility
of applying colours with *tempera* on the wet
plaster would not be made much account of; if it
was attended in any case with the least uncertainty
or inconvenience, the artist had the ready resource
of waiting till the plaster was dry. It is not,
therefore, surprising that Cennini alluded only
incidentally to the use of *tempera* on the moist
intonaco. Vasari and Armenini, on the other
hand, lived at a time when the ideas of artists on
the subject of fresco had undergone a revolution.
Towards the end of the fifteenth century the
amount of *tempera* used in finishing frescos had
greatly diminished, especially among the more
dexterous artists of the Florentine school; at-
tempts were gradually made to do without it
altogether; and at length, in Vasari's days, the
comparative success of these attempts led to an
opinion (ever since Cennini) that *fresco*, as a pro-
cess of painting, is so complete in itself as not only
not to require to be improved by the assistance of
tempera, but to be spoiled by it."

Mr. Dyce's observations are followed by commu-
nications from Mr. Hamlet Millett as to a method
of rendering canvas durable by means of tan. An
inquiry of this kind is valuable in the present case,
as it is most probable that canvas must be employed
for the larger oil pictures, which, it must be re-
membered, will be so placed as not to be readily re-
movable for future inspection in cases of real or
suspected mischief. In this paper the writer states
the processes and results of certain experiments
which he instituted with a view to ascertain the
antiseptic property of tan applied as a preservative
to artists' canvas. The experiment was made upon
two unpressed three-quarter canvases, which,
having been steeped in tan prepared for the pur-
pose, were hung in a very damp cellar, together
with two other canvases which had not been so
prepared. After the lapse of ten years the tanned
canvases were found to be as perfect as when first
put into the cellar, while the untanned exhibited
signs of decay. The canvases were replaced in the
cellar, and during ten years more subjected
to the same trial, after which the untanned can-
vas dropped from the frame, while the other re-
mained perfectly sound. We all know with what
success our fishermen tan their nets and sails, to
preserve them against the destructive effects of the
salt water; but these experiments of Mr. Millett
are nevertheless highly valuable as showing a
process to which we might wish the canvas
of the Sebastian del Piombo of the National
Gallery had been subjected. This communica-
tion is followed by a description of a method
of encaustic painting with wax, resin, and
oil—contributed by Mr. Linton. In the Ap-
pendix to the Third Report are generally de-
scribed the methods of wax painting, which have
of late years been revived and practised on the
Continent. The paper contains the substance of
Mr. Linton's experience, that gentleman having
employed wax in landscape. As we have not
room to extract from this, we refer our readers to
the Report itself, where much valuable informa-
tion on the employment of wax will be found. As
the time for the Oil Painting Competition at West-
minster Hall is approaching, the Commissioners
announce the premiums and the conditions to be
observed. The premiums are three of £500 each,
three of £300 each, and three of £200 each. The
names of competing artists are not required to be
concealed, and the pictures will remain the pro-
perty of the painters. The pictures are to be sent
in the course of the first week in June, 1847, for
exhibition to Westminster Hall. The conditions
in some passages are not very lucid: they conti-
nually speak of "paintings"; and we cannot
understand whether one picture will be received,
although it is clear enough that any number be-
yond two by the same painter will be rejected.

The question now arises whether this exhibition
is to be in some degree a dead letter as regards
many of the best painters of our time: is it to be
said of them that they merit not that prosperity
which they virtually say has been withheld by the
want of an exhibition of this kind? We shall see.

OBITUARY.

MR. ANDREW DONALDSON.

We lament to record the death of Mr. Andrew Donaldson—an event which took place at Glasgow on the 21st of August. His rank was foremost among the Scottish painters of landscape in water colours; and to him the art is mainly indebted for its present exalted position and the high estimation in which it is held in Scotland. We are chiefly indebted to the "Glasgow Citizen" for the following particulars of his life.

A man who, by his own unaided exertions, succeeded in raising himself from an humble station in life to a *highly-honourable position* among the water-colour painters of Scotland,—and who, through a long course of years, contributed, by unwearied labours, to promote amongst us that taste for Art which is now fostered by Government patronage as essential to the prosperity of our manufactures, ought not, we think, to be permitted to pass away without some slight tribute of gratitude for his services, and respect for his memory. Of Mr. Donaldson's early history we know little. He was, we believe, born at Comber, near Belfast, but was brought in his childhood to this city, where he resided till the period of his death. His father was an operative cotton-spinner in Mr. Houldsworth's mill, Hutchesontown, where young Andrew was for some years employed as piecer. The latter, however, having met with an accident, which left him some time in a delicate state of health, was afterwards apprenticed to a haberdasher in Argyll-street. His strong natural taste, however, for the Fine Arts must have induced him, at a very early age, to devote his entire time to its cultivation. His drawings, at the period to which we refer, represented, for the most part, some of the more quaint and picturesque scenes in Glasgow and its immediate neighbourhood. Mr. Donaldson appears to have formed his earlier style upon some specimens which he may have seen of the drawings of the elder Prout; but latterly, having enjoyed opportunities of a wider range of observation, he copied Nature with a more independent hand, and acquired a manner at once tasteful and original. The subjects to which he usually confined himself, though not of a lofty order in point of composition or artistic range, were remarkable for a certain sweet and picturesque beauty, which, while it pleased the eye, engaged and interested the affections. He was a frequent and far wanderer among the more attractive scenes of Nature, and that, too, in days when the facilities for travelling were much fewer than they are at present. Seldom did he allow an opportunity to pass of refreshing his eye, and deepening his finer sympathies, by the contemplation of green fields, and blue skies, and waving foliage, and sparkling waters, and those thousand natural objects which form, as it were, the material elements of the landscape-painter's art, and which, from the true worshippers of Nature, demand an earnest and ever-renewed homage. Indeed, few parts of Great Britain or Ireland which promised to supply him with new and suitable themes for his pencil were left unvisited by this gentle enthusiast in his art; and the fruits of his many professional excursions were given to the public in a continual series of drawings which will long, we feel assured, adorn many a Scottish home, and awaken kindly and elevating emotions in many a Scottish heart. His style was distinguished by softness and firmness of execution, by clearness of colour, and by great breadth of effect. It is to be remembered that Mr. Donaldson attained this excellence before the British school of water-colour painting had taken its present lofty stand among the imitative Arts of Europe. As a teacher, Mr. Donaldson was long and favourably known to the community of Glasgow; and his loss, we are sure, will be deeply lamented by many who trace to his instructions their knowledge and enjoyment of Art, and their appreciation of the simple beauties of Nature.

MR. ADAM EDWARD FINDEN.

It is our painful duty to record the premature death of this young artist, who lately held the situation of Junior Master at the Manchester School of Design. He died at Manchester, at the early age of twenty-two, on the 13th of October.

ART IN CONTINENTAL STATES.

GERMANY.—STUTTGART (Wurtemberg).—

The inauguration of a very interesting monument, erected in commemoration of the twenty-fifth anniversary of the accession of the King of Wurtemberg, at the expense of the members of the Parliament of the country, has recently taken place. This work is noble, though not grand; it is harmonious and fine, and, on the whole, an additional treasure to Monumental Art in Germany. It is placed in a very favourable situation on the Schlossplatz (place before the King's Palace), consisting of fine light grey granite. The whole structure rises from three square steps, and consists of three principal portions—the base bearing the relieves, the pedestal with the inscription and the statues, and lastly the column itself. The bronze relieves represent the Parliament doing homage to the King, who holds in his right hand the charter of the constitution; and battle scenes from the expedition of 1814, when the Wurtemberg army, headed and commanded by the then Crown Prince, was victorious. Upon the lower portion of the whole rises the pedestal; on each of the four corners stands an allegorical statue, exhibiting the respective characters of the classes of the population: the Military, the Arts and Sciences, Commerce and Trade, Agriculture. Facing the Palace the granite bears the following inscription:—"To the most faithful friend of his people, King William the much-beloved, the Wurtemberg States devote this monument to the jubilee celebration of his twenty-fifth year's reign, the 30th of October, 1841." The four uppermost corners of the pedestal are surmounted by stags' heads, the bearers of the Wurtemberg armorials, from which issue oak-leave festoons, encircling the *torus* (laurel-wreath) of the column; from this *torus* the shaft rises up to the capital, adorned with olive foliage, the symbol of peace. Eight horns of plenty, with the projecting fruits of abundance, are ornamented with laurel festoons. The height of the column, together with the capital, is 101 Wurtemberg feet. The plan and conception of the whole are the work of Herr Knapp, architect to the King. Professor Wagner, sculptor, has executed the models of the bronze-work figures.

VIENNA.—Considerable attention is at present directed to procure suitable decorations for public fountains, with more or less taste and success. The 15th of October will be the inauguration day of the most remarkable of this kind of civic monuments, the "Fountain" on the so-called Freieung (franchise), after the designs and models of Schwanthaler, of Munich. One of the principal figures of the whole, representing Austria, is a perfect likeness of Maria Theresa, the late Empress and idol of the people.—Another public fountain is shortly to be ornamented with an exquisite work of Herr Romelmoser, a very able sculptor, a 'Rebecca.' The beautiful copy of the celebrated painting, by David, 'Napoleon on the Alps,' made by the artist himself, and sent as a present from Paris to the Austrian capital, will be removed from the Imperial private gallery to the rooms of the Gallery of Modern Paintings.

COLOGNE.—The works for the completion of the Cathedral are in good progress, only we cannot suppress a very just wish that nothing be done merely for the purpose of a vain display, and that only the most important be executed. Great care must be paid to a proper and suitable outlay of the funds; a waste of the contributions for unnecessary objects would be unpardonable.—Our late exhibition of modern paintings has once more proved the decided superiority of the German works over the Belgian, so far as poetical conception—the *beau idéal* of the specimens of Art—and the execution are considered. Once for all, the Belgians surpass all their competitors in their skill in colouring; but their subjects leave the spectator cold, and even the laurels which they have gained in the aforesaid point may be disputed by some Germans—chiefly by the celebrated Riedel (residing at Rome, a Bavarian). Historical painting was nobly represented by Koehler's (of Dusseldorf) 'David entering Jerusalem with the Head of the slain Goliath'—a splendid work. Charles Huebner, the eminent genre-painter, has sent several pieces which show his having now obtained a complete independence in the treatment of subjects connected with contemporary political affairs: he has mastered party zeal, and

replaced it by such general feelings and impressions as are incident to the common and universal feeling of humanity. Of this character is his picture. Crowds of emigrants—part indulging in sorrow-killing merriment, and part in heart-rending melancholy—are taking leave of the remains of their deceased friends and relations in a churchyard.—Another excellent painting represents a broken-hearted, unfortunate female victim, seduced by a high-ranked villain; she is crying at the cradle of her ill-fated child, who embraces its mother, whilst the wanton seducer, accompanied by his fashionable consort, is galloping at a distance unmindful of the gloomy scene before him.—An extremely humorous representation, by Hasenclever, 'A young Girl lamenting her imaginary sorrows by moonlight, aided by the light of lamps,' was very deservedly admired. The fond love-lost creature has just been reading Clarendon's "Mimili," the prototype of German sentimentalists, irretrievably smitten by the love of a blue-coated dandy lieutenant of hussars.—The French have largely contributed. Biard's 'Right of Search' attracted much notice.

DUSSELDORF.—This city has lost one of the most brilliant constellations from its sky of Art—the celebrated painter Lessing, who has accepted the honourable invitation of the free town of Frankfort-on-the-Maine. The authorities of that city have, by this calling of one of the most eminent artists of the present age, largely contributed to the higher interests of their commonwealth, and done as much honour to themselves as to the artist, who is now placed at the head of the renowned Staelde Institution of Art. A most interesting fact besides is, that Lessing has proved himself endowed with much attractive power, for he will soon be joined in the city of his new activity by several other eminent Dusseldorf artists, to whom Lessing has ever been acting as a sort of guardian angel in the realms of the Fine Arts. Now they have lost him, the Prussians begin to be aware what great genius they undervalue.

DRESDEN.—Schnorr von Carolsfeld has at length settled here, and Munich has discontinued to call her own the creative genius. May he succeed in raising the somewhat low spirit of the Fine Arts, not only in Dresden but in all Saxony.

FRANCE.—PARIS.—The Academy have given three prizes for architecture—first prize, M. A. N. Normand, pupil of MM. Jay and Normand; second prize, M. T. A. Monge, pupil of M. Bouchet; third prize, M. J. L. Florimond Ponthieu, pupil of M. Bouchet.

It is said that M. de Cailleux, Director of the Musée, has obtained permission from the King to class the paintings chronologically.

The Minister of the Interior has named M. Alaux, Director of the School at Rome. This artist, chosen out of the Academy, is a precedent which we hope may have good results.

M. Winterhalter is gone to Spain, by order, to paint the Infanta Luisa.

M. Simart has been chosen to execute the ten basso reliev which are to ornament the tomb of the Emperor Napoleon; no one is more capable of worthily accomplishing the work.

Dewal le Camus has just returned from a philanthropic tour he has made in order to recruit subscribers, and stimulate artists to support the Artists' Fund, in which we are glad to state he has been quite successful. Fêtes are in preparation at Toulon, Marseilles, Montpellier, &c., which will no doubt add considerable sums to the funds of this excellent Institution, established about three years ago under the patronage of Baron Taylor. The Society, wishing to intimate to M. Gallard their deep sense of his noble conduct in giving them his gold medal, have sent him a bronze one, commemorative of the fact: this is honourable for all parties.

Louis Philippe has ordered of Pradier the statue of Marshal Vallée for the Museum of Versailles.

M. Duban has refused the offer of architect of St. Denis.

The Académie des Beaux Arts has declined awarding the first prize for the painting on the subject of 'The Illness of Alexander the Great.' It has, however, given the second prize to M. C. A. Cruik, of Bouchain (Nord).

The Academy have given the prizes of engraving as follows:—First prize, Joseph Gabriel Tournay, pupil of M. Martinet; second prize, Auguste Lehman, pupil of Henriques Dupont. The

concours for the Prix de Rome in painting has been decided, to the great astonishment of every one, in only one prize, and that a second prize to M. C. A. Crauk, pupil of M. Picot. The subject was 'The Illness of Alexander.' Ten pupils disputed the prize; the *concours* was of an inferior nature. The death of M. le Comte Simeon leaves a place vacant in the Academy, which it is expected will be filled by the Count Nieuwenkerke.

At St. Roch has been exhibited a stained glass window, intended for the Church of Brehemont, near Tours, executed by M. Laurent, from drawings by M. Galimard.

The Viceroy of Egypt has placed the portrait of Louis Philippe in his Palace at Grand Cairo.

M. Gabriel Guerin, Professor of Painting at Strasburg, and Conservateur de Musée of that town, has had the misfortune to be killed by a fall from a coach.

The students at Rome have sent their usual contributions, amongst which is a large painting by M. Brisset, finely composed and well executed. The subject is 'St. Laurent, having been summoned by the Prefect of Rome to deliver up the riches of his Church, asked three days to gather them together; on the third day he presented the poor, sick, maimed, &c., saying, These are the riches on which my Church founds its glory.' The story is well told; it is really a very fine painting, and promises well. Several studies, of good execution, together with the usual copies of old masters, not very interesting, complete the array. The Sculpture is very weak.

ITALY.—ROMA.—Count Hawks le Grice, in addition to his "Walks through the Studi of the Sculptors at Rome," in Italian and English, has published a new artistic romance, called "The Principessa Linda." The new Pope has chosen the time of his accession to confer on our fellow-countryman an honour we believe never enjoyed by an Englishman, that of Chamberlain of Honour, a class restricted to four noblemen, distinguished by their works or their attainments.

THE EXHIBITION OF 1846 AT ANTWERP.

FROM the beautiful Hall of the Academy of Painting, containing the masterpieces of the Dutch and Flemish schools, and quite full of the impression of those mighty productions, I went to the saloons of the Exhibition of the Fine Arts. Vandyke's noble figures, his mourning angels and spiritualized Madonnas, were still hovering before my mind's eye, and made me for a while insensible to new and fainter impressions; and the first saloon through which I was walking was certainly not calculated to obliterate those figures, as it evidently contained the weakest productions of the Exhibition. Female portraits painted in water colours, and betraying a vile mannerism—a smoking lady painted in crayon by Othon, of Paris—a *no plus ultra* of tastelessness—made a very disagreeable impression upon me. I passed by a whole host of "genres" of the ordinary subjects, viz., fishermen, huntsmen, flowers, fruits, dogs, windmills, &c., and thought within myself, as far as originality of ideas and the creative genius are concerned, matters are not different here from what they are elsewhere. The great ideas of our century are tending materially towards a practical end; the ideas in the Fine Arts, on the contrary, seem to be subdivided into a thousand shades of thought; but at this very moment the Exhibition seemed as if disposed, in a striking manner, to refute this consideration, for I found myself suddenly before a monster painting—before the historical picture of Wierix, of Brussels, intended to represent a Homeric combat. It certainly was, if not an exalted, at least a colossal, conception. Homer's noble heroes, whom we are wont to admire in the golden brilliancy of poetry, appear in this picture as an accumulation of giant limbs. To paint in the spirit of a Homer is no easy task, and would require a painter who is as much of a poet as Homer was of a painter. I was equally little pleased with a historical picture by B. Kremer, of Antwerp, representing 'Don Carlos in a Dungeon, with Cardinal Spinoza interrogating him.' The painter might have chosen a more impressive moment in the life of this unhappy prince than this examination, to which he tries in vain to give more effect, by a temporary mental aberration of the prince. The judicious choice of the period certainly is a *sine qua non* to the painter,

because he can operate on the beholder merely by the representation of one single moment, whilst the composer and poet have a whole scale of impressions at their command; and such a well-chosen moment touches the chain of our ideas like an electrical spark, calling on us to think ourselves right into the work of the artist, and by the same train of thought to arrive at the instant in which, as in a focus, he has centred the highest interest—"for the mightiest of all rulers is the moment." These significant words of Schiller, which ought to be present to the mind of every painter, Gustavus Wappers seems to have appropriated to himself: for his paintings, besides their masterly execution, stand forth in bold relief, particularly for their poetical conception of "the moment." This is especially the case with his beautiful picture taken from Ribeira the painter's private life, and his 'Christopher Columbus in the Dungeon.' The first-named picture represents the well-known painter at that deeply affecting instant when his beautiful daughter, the victim of the seducer Don Juan d'Austria, on her knees entreates the pardon of her sorrow-stricken father. The gloomy and emaciated figure of the latter is beautifully brought out by the blooming and youthful appearance of the girl, whose neck is admirably well painted. Still more impressive is the second picture, 'Columbus in the Dungeon.' The great man who, as it were by inspiration, is forced over the wide ocean in search of a new world—who conquers the gold mines of the West Indies, and rules over them in kingly splendour—appears before our astounded eyes immured in a dark prison, reduced to the most urgent necessities of life. Here no brilliancy of colour, no sensual gracefulness attracts the eye; the poetical conception and masterly execution of the dismal moment alone is that which affects us so deeply. By the gifted De Keyser were exhibited a fine Arab, and 'A Crusader' arrived at Jerusalem, the Termination of his Pilgrimage: both pictures, of exquisite beauty, were sold—the first to the King of Holland. A full-length portrait of the latter is piteously contrasted in its stiffness with the other pictures. The popular motive of Genevieve, of Brabant, has been painted in a new style by the excellent Edward Dujardin, of Antwerp, who has furnished the charming sketches to Hendrik Conscience's "Hugo Van Craenhove." A fine landscape, taken from the Tyrolean Alps, and painted by Henry Funk, of Frankfurt, met with a cordial reception from the Flemish artists.

'Views of the Rhine and Taunus' conveyed to my mind the distant native land, when suddenly my eye was caught by a picture which struck me with peculiar force: I fancied I had before me on canvas the glowing pictures of the Desert, by Ferdinand Freiligrath. The picture shows what extraordinary effects may sometimes be produced with comparatively little colour. It is painted by James Jacobs, of Antwerp, a young man, who, having made a pilgrimage through the Desert, has succeeded in infusing the impression which his soul retained of its stupendous solitude so completely into his picture, that the very same impression is now produced in the mind of the spectator. The artist told me that he had painted this picture only recently, several years after his return from Africa; that it had been spell-bound in his soul for a long time, but conjured up on his witnessing Felicien David's grand composition. It is difficult to describe this picture, which by the artist is denominated as 'Halte d'Arabes dans le Désert.' The situation in itself is neither interesting nor impressive. Several Arabs on camels appear to halt for rest near some decayed walls; the yellow sand plain is extended round the grey, colourless ruins; there is no tint to please the eye, neither in the brown Arabs that are roving through the monotonous plain, nor the scorching sky. In the background the Pyramids are stretching their huge shadows, and the poetry of the Desert is as beautifully represented in the picture as in Freiligrath's far-famed poems.

Were I now to draw a comparison between these Flemish productions and similar exhibitions in my own country, the comparison certainly would be in favour of the latter. Landscapes are met with in greater variety in Germany. The

* We are glad to learn that this interesting work will soon be presented to the public in this country in an English translation, containing the twenty original illustrations, which are of exquisite beauty.

two great historical pictures of Gallait and De Biefve, which about two years ago were so triumphantly exhibited in Germany, now rank as the only ones of their kind, especially the magnificent picture of 'The Abdication of Charles the Fifth,' which is less dazzling by brilliancy of colour than making a lasting impression by the depth and unity of the composition. And now, I ask, do not the rich treasures of their history afford equally interesting subjects to the Flemish painters, and worthy to be conjured up by the magic wand of Art? It would not alone be a homage to Art, but also to nationality; and should not Antwerp, which has so faithfully preserved its medieval character above all other Belgian towns, more especially awaken the grand scenes of past centuries in the soul of the contemplative artist?

LOUISA VON FLOENNIES.

Brussels, October, 1846.

CHEMITYPE PRINTING.

THOSE who are aware of the deficiencies still existing in the practice of wood-engraving will gladly receive the intelligence of a newly-invented art which, though unlikely to supersede wood-engraving altogether, may certainly remedy the imperfections to which it is subject. This art is termed Chemitype Printing. It has been invented by Herr Pül, of Copenhagen, and practised by him at Leipzig in conjunction with G. H. Friedlein, graphic printer, of the same city. By this method an etching or engraving, made on metal in the usual way, may be converted into a high relievé stamp, to be used for printing on an ordinary printing press, as is the case with common wood-engravings. The following statement may in general illustrate the character of the invention:—Zinc, being the most positive of all metals, and, at the same time, the cheapest, is principally used. On a highly-polished plate of pure zinc an etching or engraving is made in the usual manner, which, under common circumstances, would be fitted for impressions on a copper engraver's press, having the same harmony and proportion of all the respective etched or engraved lines. The tracery, thus deepened, is now to be fused or melted down with a negative metal, and the original metal plate (zinc) corroded or etched by means of a certain acid, thus making the cavities of the former drawing appear in the shape of a high relievé stamp. This effect is only produced in consequence of the metal composition in the lines of the tracery not being acted upon by the acid on account of the galvanic agency subsisting between the two metals, and the acid corroding only the zinc, according to the discoveries of the celebrated Professor Jacobi.

After these details there cannot be the least doubt of the specific difference between chemitype printing and glyptography, relievé etching in copper, and other similar artistical processes and practices lately invented. Its principle rests upon the positive and negative nature of the metals. As every drawing on the metal plate is completely exact in the relievé stamp, the practice is absolutely independent: the exact and accurate representation of the original sketch is always to be expected. Wood-engraving can, in most cases, be superseded by this novel method; but whenever little outlay and a necessity of putting the impressions continuously in the letter-press are to be considered, much better work can be furnished by chemitypes. In many other instances the new practice is preferable, chiefly when coloured printing is required, e. g., in the representation of maps, plans, architectural drawings, &c. &c. At the same time, the correction or improvement of any drawing can be much better executed than in wood-engraving.

Herr Pül has published a pamphlet on his valuable invention. It is accompanied with some excellent specimens which, even at first sight, give a decided testimony to the superiority over wood-engravings. Every new addition to the facilitated means of all sorts of Art by which they may become the multiplying agents of general civilization must be received with consideration.

NOTE.—We have seen some specimens of the printing referred to by our correspondent, which are undoubtedly superior to ordinary wood-engravings; but our readers must be aware we cannot form an accurate opinion of the true value of the invention from the two or three examples sent us for inspection.

GOLDSMITHS' HALL.

NUMEROUS as they are, the various civic Halls contribute very little to the architectural physiognomy of the City, most of them lying concealed within narrow lanes and obscure streets, or enclosed within courts at the rear of houses; this is not, however, matter for much regret, since very few of them have any external beauty to boast of. Such was the case with the former Goldsmiths' Hall; therefore the building and its situation answered well enough to each other; but, though the locality has since been very greatly improved, a better one could be desired for the present structure, where it would show itself as a conspicuous architectural object. Yet, even then, the least part of its architectural merit and beauty would be exposed to the public eye, it being the interior of the building which excites more than ordinary admiration, both by its general design and the taste and splendour of its fittings-up and embellishments. The staircase, which is very judiciously partitioned off from the entrance vestibule, by a glazed oak screen that allows no more than an imperfect glimpse of it beforehand, is unusually serene, and replete with such variety of effect as of itself alone to afford a series of subjects to the architectural painter, except that it would baffle the pencil to represent some of them, especially the striking *disotto in su* obtained on looking directly upwards at the domed ceiling, whose coloring is relieved by gilding and colours, and which shows very brilliantly as its surface is completely lighted by the spacious Diocletian windows between the pendentives of the dome. Both novelty and taste are shown in the two skylights, which form an ornamental transparent compartment in the ceiling over each of the side corridor galleries behind the two double screens of Ionic columns (executed in scagliola, in imitation of *verde antico*); but we desiderate for the glazing of those compartments more warmth of tone generally, and more decided and brilliant colours for the pattern upon it. And, in connexion with the subject of ornamental glazing in ceilings, we may as well mention at once the equally peculiar and happy effect produced in that of the small anteroom between the council and drawing rooms, in the centre of which is a small circular opening through which gleams a golden-coloured radiance, sparkling and scintillating like jewellery. We were very much struck by it, for the idea is suggestive of much that would be quite new in ceiling decoration. The drawing-room may, for sumptuousness and elegance combined, fairly challenge, we conceive, any apartment of its size and style of fitting-up, in all London—Buckingham Palace and the most palatial of the modern club-houses not excepted. We saw it, however, to considerable disadvantage, the costly hangings and furniture being covered up at the time; but we were enabled to picture to ourselves the gorgeous display of the *ensemble*, and to be convinced that Mr. Batlam, the decorator employed here, has manifested very *recherché* taste, and has shown himself worthy of being allowed to have *carte blanche* for the exercise of it. Perhaps it is as well for us that we beheld no more than a few specimens of the decorations, for we have no room at present to enter into details; therefore, merely casting a glance upwards at the magnificent and lofty ceiling—for this saloon is considerably loftier than the adjoining rooms—we hurry at once to the grand Livery-hall, or Banqueting-room. And a most noble apartment it is, measuring about forty feet by seventy, exclusive of an additional space forming a deep recessed gallery over the screen at the lower or south end of the room, and spacious semicircular beaufet alcove (on the occasion of balls, fitted up as an orchestra) at the other. The sides of the hall are formed into five compartments by scagliola columns of the Corinthian order raised upon a stylobate or continued pedestal, between five and six feet high. Between the columns, on the east side, are five lofty and spacious arched windows, filled in with flowered and stained glass. On the opposite side, the three middle intercolumns or compartments are occupied by three full-length portraits, that in the centre being one of Prince Albert, and on the right of it one of the Queen Dowager. We may describe this structure at greater length hereafter.

CORRESPONDENCE.

THE WELLINGTON STATUE.

SIR.—The various Journals have teemed of late with remarks on the impropriety of placing the Wellington statue on the arch at Hyde-park-corner, written generally with more severity than judgment, and by persons evidently unacquainted with Art, involving numerous contradictions.

So far it is unnecessary to notice them; but after they have spent their fire, and when it becomes too late for the Committee to retract their decision, but with pusillanimity, a gentleman of talent, reputed to be Mr. Cockerell, the Professor of Architecture at the Royal Academy, advances as the champion of the discontented party, under the initials of C. R. C.

His powerful pen, aided by his extensive learning and great professional acquirements, is entitled, without doubt, to due consideration. At the same time those who are at all acquainted with the history of the Arts at the present day, and the avowed opinions of most of its learned practitioners and professors, will readily admit that a particular and exclusive study of any branch of the Fine Arts naturally begets in the individual who distinguishes himself beyond his brother artists an enthusiasm for that particular view of it which has probably accelerated his attainment of a marked eminence in his profession.

That Mr. Cockerell's views are thus bounded is a fact well known among all who possess the advantage of attending his annual series of lectures at the Royal Academy. An exclusive admiration of ancient Greek Art is the dominant idea of his mind, and it is with great difficulty and some reservation that he acknowledges the artistic merits of Roman or Medieval architecture: in the latter style generally confining his favourable notice of it to the principles of construction, rather than to the higher qualities of design.

The whole of C. R. C.'s communication is imbued with this same feeling, embellished with a profound knowledge of the works of antiquity, and sustained by arguments of what would have, or has, been done by the ancients. But surely ideal Art was not exhausted by the Greeks and Romans: something has been done since, at the period of the Revival, which gave us a Raffaele and a Michael Angelo; and it would become cruelly mortifying to human capacity, if we were condemned to remain miserable copyists, because others who have been born before us have left works worthy of the highest commendation and applause. If so, we had better abandon the perilous and intense study that sometimes elicits the emanations of genius, and become at once manufacturers of repetitions of Greek Art, lest we incur the censure of the learned Professor of Architecture.

However, let us shake off the old cloak of classic antiquity, and refer to modern reason for a foundation to our opinions.

The outcry is, that we have converted or degraded a triumphal arch into a mere adjunct, or pedestal for a statue. It has been called a triumphal arch, conventionally or vulgarly so, we may say, for some time; but what symbol, trophy, or inscription has it ever borne, to justify the dignified appellation? What triumph does it commemorate? or how is it indicated on the erection? In sober truth it is neither more nor less than the gateway to a park—highly ornamental, extremely beautiful, if you like; and the learned Professor says so—but it is still only a gateway, and defiance may be given to the most abstruse antiquarian unraveller of problems to show why it was ever called a triumphal arch.

By placing on its pediment the statue of the illustrious Wellington, a record of the victories he achieved is created; and the arch, from being the framework of a gateway to a park, becomes a monument destined to perpetuate the triumphs of the Hero of Waterloo,—in simple words, the gateway, by the addition of the Wellington testimonial, has now become, *de facto*, a triumphal arch.

The principal questions, then, to be considered, are resolved into two:—First, whether the position of the statue, on an axis at right angles with the arch, is in harmony or at variance with propriety; and, secondly, whether its colossal dimension is injurious to the magnitude of the structure on which it is placed.

In considering the first question we feel bound to refer to common sense as well as to the legends of antiquity. To view the form of a horse in nature, to analyse the graceful curve of neck and swell of limb, the animal is always viewed sideways. It is thus its noble proportions are developed, not merely to an ordinary understanding, by the living example, but to every person capable of estimating its beauties when represented by Art. That all equestrian statues are viewed in this manner is so usual a course that our own habit will readily confirm it. Even ancient Art, as represented by the remains which exist at the present day, favours the same view. In the bas-relief of the Procession which adorned the Cells of the Parthenon, the horses are always seen sideways. The *sotto in su* would have rendered any other manner ridiculous. It is the same with the Centaurs on the Metopes of the same wondrous building. All engravings of equestrian statues likewise represent their composition under the same condition.

The block of the arch is a parallelogram; the base of the statue, the elongated form of a horse, equally forms a similar figure. It appears more architectonic to continue the same arrangement of mass, than to place one parallelogram transversely on another. If the statue had been thus placed, the *sotto in su* would have produced violent distortions on viewing it from the front, in the roadway of Piccadilly, where, probably, the greater number of

persons will regard it; and if seen from Hyde Park or the Green Park, at the distance of half a mile or so, it would have borne some resemblance to a poplar-tree planted on the monument. It creates a vast strain on the imagination to conceive what additions could be made to conquer this awkward idea. Even when the example of Quadrige is referred to, it forms no argument: for, in order to suit the proportions of the decorations of the summit of his arch, four horses are employed attached to a *biga* in the centre, and placed in lines diverging from it, quite contrary to all notions of good horsemanship: truth being sacrificed to obtain parallelism arrangement.

Suppose, that to disperse all cavilling about being at right angles with the axis of the arch, to get rid of the foreshortening, we have to encounter as we traverse Piccadilly westwards, and at the same time to make ourselves sufficiently ridiculous, by placing the horse and his rider in the opening of the arch on the ground. We have the authority of classic antiquity in their fixed and constant rules, which so placed the statues of the 'Jupiter of Elis,' the 'Minerva of the Parthenon,' and those of 'Nero' and 'Domitian.' C. R. C. says of these *colossi*, they were "not raised in the air and placed at a distance, but on the ground in confined localities." &c. And if we are always to be ensnared by precedent, we can find a precisely similar decoration to a park entrance, in the two living warriors placed daily at the Horse Guards, under something like a stone arch.

There is another problem to solve in this age of prudery, when associations to suppress vice interfere with academical study of the nude figure. If the horse were placed on an axis parallel with the arch, should the head point to the north or south? If it were placed facing Hyde Park, the haunches of the horse would be turned towards the Palace of the Sovereign, and her Majesty, when taking her accustomed airings, on passing Constitution-hill from the Palace, would have a view of the statue by no means in accordance with delicacy. Place the statue looking south, and the same outrage is offered to the great mass of the public, who will certainly view the monument from the road at Hyde-park-corner, where the arch presents its legitimate front. As it now stands with an acute angle formed by Grosvenor-place and Piccadilly, it occupies the position where the feelings of female modesty are the least likely to be shocked.

In fact the appearance of a man on horseback mounted on a pedestal is somewhat at variance with the limited notions of possibility: for, excepting that the principles of artistic composition may justify the deed, it can only inspire an idea of great danger to the person and animal, or excite wonder by what means they came in so singular a situation. Who knows but that antiquity may yet furnish us with some hitherto undiscovered proofs that equestrian statues were placed, naturally, on the ground? We do not know all the ancients did; much is for ever lost, and some undoubtedly will in future researches come to light. It is but a short time since our learned Professor expressed his surprise at the discovery of a Greek temple in Lycia, by Sir W. Fellowes, which overthrew all our orthodox notions of the application of sculpture in the ornamenting of architecture. It was erected on an elevated base, adorned with figures in relief; the edifice was a peristyle, and statues were placed between the columns, on the base line of the columnation. In this new example, the situation of decoration is completely reversed, to that of every other known remains of Greek temples. So much for the precedent of antiquity.

The second question, of exaggerated magnitude, is answered at once by the quotation of the Italian adage, "La grand aria mangia"; and, now the statue is released from the network of scaffolding, the difficulty is at once solved. The mighty mass of metal, when viewed in front from the road opposite, is precisely in the category exemplified by the Italian adage quoted by C. R. C., and the fearful diminution of the columns so alarmingly pointed out, by approximation of the statue, is spared by its perspective reduction. If the distance of view is increased, the columns become absorbed in the outline of the mass. This unnecessary alarm is replied to by the writer himself informing us, that the famous bronze horses of Constantinople, now at Venice, have their legs cast of disproportionate size, in order that the diminution of distance may not reduce them to slenderness. These Venetian horses are placed on the parapet of the gallery over the porch of St. Mark's Church with the action of trotting, as if they were about to drop over into the area beneath. This is another of those anomalous solecisms in effect which cannot be justified in reason, although it would make another precedent from antiquity.

The chief strength of the Professor's argument against the magnitude of the statue in proportion to the arch is deduced from restorations of similar monuments of ancient Rome, as presented by Bellori. These restorations of the trophies and ornaments on the arches are taken from existing medals of the epochs, in which they are represented of colossal proportions to the various arches; but it is added that Bellori has been careful to correct these exaggerations, or perhaps have since the trophies have disappeared, or perhaps have never existed, the only fair deduction is, that they were of exaggerated dimensions as represented on the medals; it is only a guess of Bellori's after all, and one inference is as probable as the other.

In conclusion, the public have now a fair opportunity of judging with their own eyes, if the vexatious question of the major being subordinate to the minor really exists. Should it be finally determined to remove the statue, it becomes a still more vexatious question to say where it can be placed with greater advantage.

H. M.

PATRONAGE OF ART, AND INSTITUTE OF
BRITISH ARCHITECTS.

SIR.—Those who have seen Mr. Weale's two splendid volumes of "Illustrations of Mediæval Art," which are so fully entitled to the commendation bestowed upon them in your last number, must, I think, have been struck by one singularity in them, although it is of a negative kind. What I allude to is the utter absence of dedication, notwithstanding that for so magnificent a work the highest patronage—were it only of a nominal kind—might have been expected. But the most extraordinary and hardly credible circumstance is that the dedication of it to himself was actually rejected by a nobleman of high rank, who passes withal for being a liberal patron of Art and an encourager of talent and merit. The refusal, then, can be satisfactorily accounted for only by supposing that he had on former occasions been mortified by having publications that were unworthy of his notice dedicated to him, and that he had no idea of the character of the one which was offered to be inscribed to him—a mistake perhaps somewhat pardonable, because such typographic and graphic magnificence was hardly to be anticipated, and the penalty for such mistake must now have been paid in mortification. Whether Mr. Weale might not without impropriety have dedicated to some one else of equal, if not even still higher, rank, I do not pretend to say; but the delicacy which withheld him from doing so is, at all events, honourable to him.

But what shall we say of the rejection, by which a liberal and spirited scheme of his was peremptorily met by a body who, it may be thought, were directly interested in promoting it, and therefore ought to have embraced the offer made them with grateful eagerness? "A year or two ago," says "The Westminster Review," "the Council of the Institute of British Architects actually rejected a most liberal proposition on the part of Mr. Weale, who, after representing how desirable it was that authentic designs of new buildings should be edited by such a body as the Institute, offered to take upon himself the expenses of such a work, and to deliver to the Institute 250 copies of each volume, provided they would obtain the requisite drawings and descriptions from the respective architects." This is truly startling—the more so as it is simply recorded as indisputable fact not admitting of the slightest contradiction; while the fact itself proves that, so far from doing anything to patronise, promote, or encourage architectural publication, the Institute has actually stifled the project of a work which, had it been undertaken, would have made known in other countries the talents and chief productions of some of our best living architects. Had the Institute been asked to co-operate peculiarly, their declining to do so would have been sufficiently intelligible; but as they were not, no adequate motives can be assigned for their refusal, except such as they would shun the imputation of. Possibly some of the gentlemen who were then upon the Council felt assured that none of their buildings would be selected for publication, or, if they were, would not promote their reputation. Personally, therefore, they were more interested in suppressing the proposed publication than in aiding to bring it into existence. Such explanation is not very flattering, but neither is the circumstance itself at all creditable to the Institute; still it ought not on that account to be hushed up, since its being now made generally known may induce them to do something to remove the reproach it casts upon them,—may prompt them to exhibit a little more activity and zeal in behalf of their art. On the other hand, Mr. Weale's truly generous offer ought to be made known to the whole profession, and, being known, to obtain him their grateful acknowledgment and approbation; or, if architects themselves take no other interest in architecture than as mere matter of business, they have no right to expect that the public should take any, or should employ them, except as mere men of business and tradesmen, and not as artists.

PHILO-ARCHITECTONICUS.

PICTURE SALES.

We have received the following letter, too frightfully instructive, from a correspondent at Leeds, who gives us his name in guarantee of good faith:—

"SIR.—Through the instrumentality of your admirable Journal, the inhabitants of London have been thoroughly awakened to the infamous practices of one of the most remarkable races of the 'genus homo,' designated picture-dealers.

"The real lovers of Art do, indeed, owe you a deep and lasting debt of gratitude for the commendable, persevering, and unshrinking manner in which you have from time to time continued to sound their 'death knell'; and so effectually have you succeeded in the course you have pursued, that those fleeing gentlemen appear to have bid adieu to London, for the very laudable purpose of trying the same fleeing game in the provinces.

"I am informed upon good authority, that there are at the present time no less than EIGHT of these unprincipled persons in the town.

"You did well to comment on the catalogue lately issued by Hardwick and Co., for it was, without exception, the most ridiculous piece of absurdity ever given to the public in the shape of a puff.

"A few months ago an enterprising townsman opened, at a great expense, for the accommodation of the local artists, &c., a 'Gallery of Arts'; but, strange to say, the world appears so infatuated with respect to old rubbish, that any old grimy daub (the darker the better)

will readily meet with a purchaser, as a 'delightful bit' or 'a real gem'; while a good modern picture, possessing some merit, will be passed over with apparent contempt. Do not suppose by these remarks that I seek to disparage the 'Ancient Masters'; I allude only to *impositions*; but I regret to have to add, to the discredit of this populous town, that the 'Gallery,' before alluded to, was in the course of a few months closed, at a very serious loss to the proprietor, and his commendable scheme entirely abandoned.

"Surely, Sir, after a case like this, little need be said, further than 'beware of picture-dealers.'

"I am, Sir, your most obedient,
"Leeds, Sept., 1845." (Signed) "—"

We have received from Preston the catalogue of the collection lately offered at Leeds by the Messrs. Hardwick. With some slight differences, the pictures are much the same, and the description extends over sixteen, thickly-printed quarto pages of letterpress, full of the most fulsome and inane verbosity on the subject of Art. The catalogue is ostensibly put forward as the remarks of the auctioneer (Wren); but the reiteration of the same phraseology as used at Leeds bespeaks the language of "the men of the Minorities."

Among the painters of our country whose names are wedged in we find Haydon, Morland, Gainsborough, J. Wilson, Müller, Clater, Etty, Sir J. Reynolds, Constable, Stanfield, Ward, R. Wilson, Turner, J. B. Pyne, Danby, &c. This last is the picture we have commented on, but now (we may say, thanks to our notice) the farrago about the poetic, the magic, and the wondrous, is omitted; and the flight of Israelitish fancy drops down into a vapid description of the story portrayed.

The most disgusting part of the exposition is the constant appeal to our religious feelings lavishly employed in describing pictures of sacred subjects. On No. 51, 'The Dead Body of Christ,' Vandyke (!), it says,—"The thoughts and feelings may be chastened by the contemplation of the dead body of our Saviour. To call to recollection the accusation, the false trial, the mocking, the scourging, the piercing of Christ's temples with thorns, and his hands and feet with nails, fills the heart with mixed sensations of pain, terror, amazement, and gratitude—pain and terror so recalling the sufferings and anguish of the Son of God, and the dreadful day of reckoning for his persecutors—amazement and gratitude for his illimitable mercies in thus shedding his blood for our redemption."

The use of words like the above, of which the catalogue is full, are better fitted for a Christian sermon, than the arena of deception called an auction-room; these, too, emitted by a Jew, and avowed by an auctioneer who, whether Jew or Christian, is equally a partner in the impiety.

A word to young artists:—The names of three, possessing ability (of whom it has been our lot to speak favourably), appear in the catalogue described to have had pictures purchased direct from them by the proprietors. Some of these pictures have been exhibited in London. We forbear, in kindly feeling towards them, to give their names; but we do seriously advise them, for the love of the art, and in duty to themselves, not to put outrageous and extravagant prices to their works in the Exhibitions. It is this evil which (failing to obtain a sale for their works) drives them to accept miserable pittance from travelling dealers. We could instance one picture in this very collection for which fifty guineas were asked when it was exhibited in London; it was returned unsold, and finally parted with to the Jew for less than five pounds.

We entreat our country correspondents to give us immediate notice of the appearance of this "stock" for sale in any country town or city, that we may lend our aid to infuse a better feeling for Art elsewhere than appears to exist in Leeds.

ART IN THE PROVINCES.

LORD MORPETH ON SCHOOLS OF DESIGN.—At the Mechanics' Institute of Bradford, Lord Morpeth has recently delivered a speech which our readers will hail as one of the auspicious signs of the age; the following passages should be printed in letters of gold and placed in every manufactory throughout Great Britain:—

"Now, it is a well-known fact," said his Lordship, "that in many respects the manufactures of this country defy all competition, and that in the adaptation of our machinery,

and in the intelligence of our operatives, we are not afraid to confront the whole of the Old World and the New. But it is not less acknowledged by those who take an impartial view on subjects, that we are inferior to many nations on the Continent as yet in the Arts of Design and Colour, and that we have not arrived quite at that happy delicacy in making out those beautiful combinations in designs at which some of our neighbours, especially the French, have arrived. Now, I believe there is nothing in the natural composition or genius of Englishmen which unfits them for excelling here as well as in other respects. But they have not made it part of their practical positive business to attend to it; and for this view schools for drawing are eminently useful. It may be that in some of our drawing schools, where you have models put before you of the human form and other objects of that class, you cannot see at first sight of what good they may be to you in making out a delicate and pretty pattern; but depend upon it that the eye which has been trained to all the true doctrines of proportion and beauty will attain comparative excellence in every branch of labour to which it applies itself. And I do most earnestly hope that not only the working classes, the operative men, those who have to carry on the handwork of manufactures, will attend to this suggestion, but that the great employers of labour will take it into their earnest consideration too."

BIRMINGHAM.—PETER HOLLINS, Esq., the eminent sculptor, who resides in Birmingham, but whose fame is by no means limited to his native town, has just completed his clay model of Dr. Jephson, for the town of Leamington; and he has recently finished in marble a monumental group in memory of the late Countess of Bradford. We find a long description of it in the "Midland Counties Herald," which want of space alone prevents our transferring to our columns.

COVENTRY SCHOOL OF DESIGN.—A conversation has been recently held at the School of Design in this ancient and venerable city; and the rooms were subsequently thrown open to the public. The artisans attended in large numbers. Various beautiful specimens of Art applied to manufacture were contributed from Somerset House. We copy from "The Coventry Herald" some very judicious remarks on the subject:—"Upon English artisans no greater boon can be conferred than that which is furnished through the medium of Schools of Design—the means of training those suggestive powers on which artistic taste or, we should rather say, the power of artistic creation is dependent. With all the more sterling qualifications for excelling in those departments of Art in which design is required—with powers of mechanical contrivance and combination which may safely bid defiance to competition by any other people—and with no mean advantages resulting from the position which England has assumed as the 'workshop of the world'—the British artisan has not, in the application of the imaginative powers to the productions of Art, proved himself equal to our Continental neighbours. The deficiency is not *natural*—it is simply *educational*. It is well known, that in the Continental Schools of all grades, ample means are furnished for training those faculties the exercise of which is implied in artistic design. This training commences *early*—the exercise of imagination on forms and their combinations becomes, from repetition, a habit—it grows with the growth and strengthens with the strength of the intellectual powers, and thus becomes a part of the man, creating and combining new forms at the bidding of the will, and in subservience to the suggestions of a taste at once matured and refined by exercise."

MANCHESTER.—A STATUE OF SHAKESPEARE for the Theatre Royal, Manchester, has arrived in that town. It has been chiselled from one immense and apparently very pure and perfect specimen of the white statuary marble. It is a copy of the celebrated statue of the poet in Westminster Abbey, which represents him as standing by the side of a round pillar, or pedestal, on which his right arm rests. The Manchester statue is seven feet in height; in all respects, except size, being a careful copy of that in Westminster Abbey, to the minutest details.

The Manchester Athenæum annual *soirée* has been among the most brilliant and exciting topics of the day; Lord Morpeth presided, and among the leading speakers was the Archbishop of Dublin. The speech of Lord Morpeth was most eloquent and impressive.

MR. GEO. WALLIS, late Master of the School at Manchester, has been lecturing in various provincial towns, with great success and to large audiences, on the Fine Arts and their application to industrial purposes—a task for which his knowledge and experience peculiarly fit him.

LEEDS.—A grand *soirée* of the Leeds Mechanics' Institute has been held, at which the Earl Fitzwilliam acted as Chairman; the report of the proceedings occupies some five or six columns of the "Leeds Mercury"; the Government School of Design formed one of the leading topics of conversation; and the Director, C. H. Wilson, Esq., was among the speakers to explain its nature and purpose.

SHEFFIELD.—The School of Design in this important town is progressing very favourably: the annual meeting has been held and the "Report" published; we received it too late in the month for present consideration. The new Master, Mr. Young Mitchell, delivered an address, which has been published by request of "the Committee." We have only room for the following passage:—"The students have acquired an improved taste, as to design in manufacture, and are receiving higher wages for their invention, taste, and skill; thus proving that they have derived practical benefit from the instruction they have received."

GOLDSMITHS' HALL.

NUMEROUS as they are, the various civic Halls contribute very little to the architectural physiognomy of the City, most of them lying concealed within narrow lanes and obscure streets, or ensconced within courts at the rear of houses; this is not, however, matter for much regret, since very few of them have any external beauty to boast of. Such was the case with the former Goldsmiths' Hall; therefore the building and its situation answered well enough to each other; but, though the locality has since been very greatly improved, a better one could be desired for the present structure, where it would show itself as a conspicuous architectural object. Yet, even then, the least part of its architectural merit and beauty would be exposed to the public eye, it being the interior of the building which excites more than ordinary admiration, both by its general design and the taste and splendour of its fittings-up and embellishments. The staircase, which is very judiciously partitioned off from the entrance vestibule, by a glazed oak screen that allows no more than an imperfect glimpse of it beforehand, is unusually scenic, and replete with such variety of effect as of itself alone to afford a series of subjects to the architectural painter, except that it would baffle the pencil to represent some of them, especially the striking *di sotto in su* obtained on looking directly upwards at the domed ceiling, whose coloring is relieved by gilding and colours, and which shows very brilliantly as its surface is completely lighted by the spacious Diocletian windows between the pendentives of the dome. Both novelty and taste are shown in the two skylights, which form an ornamental transparent compartment in the ceiling over each of the side corridor galleries behind the two double screens of Ionic columns (executed in scagliola, in imitation of *verde antico*); but we desiderate for the glazing of those compartments more warmth of tone generally, and more decided and brilliant colours for the pattern upon it. And, in connexion with the subject of ornamental glazing in ceilings, we may as well mention at once the equally peculiar and happy effect produced in that of the small anteroom between the council and drawing rooms, in the centre of which is a small circular opening through which gleams a golden-coloured radiance, sparkling and scintillating like jewellery. We were very much struck by it, for the idea is suggestive of much that would be quite new in ceiling decoration. The drawing-room may, for sumptuousness and elegance combined, fairly challenge, we conceive, any apartment of its size and style of fitting-up, in all London—Buckingham Palace and the most palatial of the modern club-houses not excepted. We saw it, however, to considerable disadvantage, the costly hangings and furniture being covered up at the time; but we were enabled to picture to ourselves the gorgeous display of the *ensemble*, and to be convinced that Mr. Bat-tam, the decorator employed here, has manifested very *recherché* taste, and has shown himself worthy of being allowed to have *carte blanche* for the exercise of it. Perhaps it is as well for us that we beheld no more than a few specimens of the decorations, for we have no room at present to enter into details; therefore, merely casting a glance upwards at the magnificent and lofty ceiling—for this saloon is considerably loftier than the adjoining rooms—we hurry at once to the grand Livery-hall, or Banqueting-room. And a most noble apartment it is, measuring about forty feet by seventy, exclusive of an additional space forming a deep recessed gallery over the screen at the lower or south end of the room, and spacious semicircular beaufet alcove (on the occasion of balls, fitted up as an orchestra) at the other. The sides of the hall are formed into five compartments by scagliola columns of the Corinthian order raised upon a stylobate or continued pedestal, between five and six feet high. Between the columns, on the east side, are five lofty and spacious arched windows, filled in with flowered and stained glass. On the opposite side, the three middle intercolumns or compartments are occupied by three full-length portraits, that in the centre being one of Prince Albert, and on the right of it one of the Queen Dowager. We may describe this structure at greater length hereafter.

CORRESPONDENCE.

THE WELLINGTON STATUE.

SIR,—The various journals have teemed of late with remarks on the impropriety of placing the Wellington statue on the arch at Hyde-park-corner, written generally with more severity than judgment, and by persons evidently unacquainted with Art, inolving numerous contradictions.

So far it is unnecessary to notice them; but after they have spent their fire, and when it becomes too late for the Committee to retract their decision, but with pusillanimity, a gentleman of talent, reputed to be Mr. Cockerell, the Professor of Architecture at the Royal Academy, advances as the champion of the discontented party, under the initials of C. B. C.

His powerful pen, aided by his extensive learning and great professional acquirements, is entitled, without doubt, to due consideration. At the same time those who are at all acquainted with the history of the Arts at the present day, and the avowed opinions of most of its learned practitioners and professors, will readily admit that a particular and exclusive study of any branch of the Fine Arts naturally begets in the individual who distinguishes himself beyond his brother artists an enthusiasm for that particular view of it which has probably accelerated his attainment of a marked eminence in his profession.

That Mr. Cockerell's views are thus bounded is a fact well known among all who possess the advantage of attending his annual series of lectures at the Royal Academy. An exclusive admiration of ancient Greek Art is the dominant idea of his mind, and it is with great difficulty and some reservation that he acknowledges the artistic merits of Roman or Medieval architecture: in the latter style generally confining his favourable notice of it to the principles of construction, rather than to the higher qualities of design.

The whole of C. B. C.'s communication is imbued with this same feeling, embellished with a profound knowledge of the works of antiquity, and sustained by arguments of what would have, or has, been done by the ancients. But surely ideal Art was not exhausted by the Greeks and Romans: something has been done since, at the period of the Revival, which gave us a Raffaele and a Michael Angelo; and it would become cruelly mortifying to human capacity, if we were condemned to remain miserable copyists, because others who have been born before us have left works worthy of the highest commendation and applause. If so, we had better abandon the perilous and intense study that sometimes elicits the emanations of genius, and become at once manufacturers of repetitions of Greek Art, lest we incur the censure of the learned Professor of Architecture.

However, let us shake off the old cloak of classic antiquity, and refer to modern reason for a foundation to our opinions.

The outcry is, that we have converted or degraded a triumphal arch into a mere adjunct, or pedestal for a statue. It has been called a triumphal arch, conventionally or vulgarly so, we may say, for some time; but what symbol, trophy, or inscription has it ever borne, to justify the dignified appellation? What triumph does it commemorate? or how is it indicated on the erection? In sober truth it is neither more nor less than the gateway to a park—highly ornamental, extremely beautiful, if you like; and the learned Professor says so—but it is still only a gateway, and defiance may be given to the most abstruse antiquarian unraveller of problems to show why it was ever called a triumphal arch.

By placing on its pediment the statue of the illustrious Wellington, a record of the victories he achieved is created; and the arch, from being the framework of a gateway to a park, becomes a monument destined to perpetuate the triumphs of the Hero of Waterloo,—in simple words, the gateway, by the addition of the Wellington testimonial, has now become, *de facto*, a triumphal arch.

The principal questions, then, to be considered, are resolved into two:—First, whether the position of the statue, on an axis at right angles with the arch, is in harmony or at variance with propriety; and, secondly, whether its colossal dimension is injurious to the magnitude of the structure on which it is placed.

In considering the first question we feel bound to refer to common sense as well as to the legends of antiquity. To view the form of a horse in nature, to analyse the graceful curve of neck and swell of limb, the animal is always viewed sideways. It is thus its noble proportions are developed, not merely to an ordinary understanding, by the living example, but to every person capable of estimating its beauties when represented by Art. That all equestrian statues are viewed in this manner is so usual a course that our own habit will readily confirm it. Even ancient Art, as represented by the remains which exist at the present day, favours the same view. In the bas-relief of the Procession which adorned the Cella of the Parthenon, the horses are always seen sideways. The *soito in su* would have rendered any other manner ridiculous. It is the same with the Centaurs on the Metopes of the same wondrous building. All engravings of equestrian statues likewise represent their composition under the same condition.

The block of the arch is a parallelogram; the base of the statue, the elongated form of a horse, equally forms a similar figure. It appears more architectonic to continue the same arrangement of mass, than to place one parallelogram transversely on another. If the statue had been thus placed, the *soito in su* would have produced violent distortions on viewing it from the front, in the roadway of Piccadilly, where, probably, the greater number of

persons will regard it; and if seen from Hyde Park or the Green Park, at the distance of half a mile or so, it would have borne some resemblance to a poplar-tree planted on the monument. It creates a vast strain on the imagination to conceive what additions could be made to conquer this awkward idea. Even when the example of Quadrigæ is referred to, it forms no argument: for, in order to suit the proportions of the decorations of the summit of his arch, four horses are employed attached to a *biga* in the centre, and placed in lines diverging from it, quite contrary to all notions of good horsemanship: truth being sacrificed to obtain parallel-gramic arrangement.

Suppose, that to disperse all cavilling about being at right angles with the axis of the arch, to get rid of the foreshortening, we have to encounter as we traverse Piccadilly westwards, and at the same time to make ourselves sufficiently ridiculous, by placing the horse and his rider in the opening of the arch on the ground. We have the authority of classic antiquity in their fixed and constant rules, which so placed the statues of the 'Jupiter of Elis,' the 'Minerva of the Parthenon,' and those of 'Nero' and 'Domitian.' C. B. C. says of these *colossi*, they were "not raised in the air and placed at a distance, but on the ground in confined localities," &c. And if we are always to be enslaved by precedent, we can find a precisely similar decoration to a park entrance, in the two living warriors placed daily at the Horse Guards, under something like a stone arch.

There is another problem to solve in this age of prudery, when associations to suppress vice interfere with academical study of the nude figure. If the horse were placed on an axis parallel with the arch, should the head point to the north or south? If it were placed facing Hyde Park, the haunches of the horse would be turned towards the Palace of the Sovereign, and her Majesty, when taking her accustomed airings, on passing Constitution-hill from the Palace, would have a view of the statue by no means in accordance with delicacy. Place the statue looking south, and the same outrage is offered to the great mass of the public, who will certainly view the monument from the road at Hyde-park-corner, where the arch presents its legitimate front. As it now stands with an acute angle formed by Grosvenor-place and Piccadilly, it occupies the position where the feelings of female modesty are the least likely to be shocked.

In fact the appearance of a man on horseback mounted on a pedestal is somewhat at variance with the limited notions of possibility: for, excepting that the principles of artistic composition may justify the deed, it can only inspire an idea of great danger to the person and animal, or excite wonder by what means they came in so singular a situation. Who knows but that antiquity may yet furnish us with some hitherto undiscovered proofs that equestrian statues were placed, naturally, on the ground? We do not know all the ancients did; much is for ever lost, and some undoubtedly will in future researches come to light. It is but a short time since our learned Professor expressed his surprise at the discovery of a Greek temple in Lycia, by Sir W. Fellows, which overthrew all our orthodox notions of the application of sculpture in the ornamenting of architecture. It was erected on an elevated base, adorned with figures in relief; the edifice was a peristyle, and statues were placed between the columns, on the base line of the columniation. In this new example, the situation of decoration is completely reversed, to that of every other known remains of Greek temples. So much for the precedent of antiquity.

The second question, of exaggerated magnitude, is answered at once by the quotation of the Italian adage, "La grand aria mangia"; and, now the statue is released from the network of scaffolding, the difficulty is at once solved. The mighty mass of metal, when viewed in front from the road opposite, is precisely in the category exemplified by the Italian adage quoted by C. B. C., and the fearful diminution of the columns so alarmingly pointed out, by approximation of the statue, is spared by its perspective reduction. If the distance of view is increased, the columns become absorbed in the outline of the mass. This unnecessary alarm is replied to by the writer himself informing us, that the famous bronze horses of Constantinople, now at Venice, have their legs cast of disproportionate size, in order that the diminution of distance may not reduce them to slenderness. These Venetian horses are placed on the parapet of the gallery over the porch of St. Mark's Church with the action of trotting, as if they were about to drop over into the area beneath. This is another of those anomalous solecisms in effect which cannot be justified in reason, although it would make another precedent from antiquity.

The chief strength of the Professor's argument against the magnitude of the statue in proportion to the arch is deduced from restorations of similar monuments of ancient Rome, as presented by Bellori. These restorations of the trophies and ornaments on the arches are taken from existing medals of the epochs, in which they are represented of colossal proportions to the various arches; but it is added that Bellori has been careful to correct these exaggerations of the medallist. Since the trophies have disappeared, or perhaps have never existed, the only fair deduction is, that they were of exaggerated dimensions as represented on the medals; it is only a guess of Bellori's after all, and one inference is as probable as the other.

In conclusion, the public have now a fair opportunity of judging with their own eyes, if the vexatious question of the major being subordinate to the minor really exists. Should it be finally determined to remove the statue, it becomes a still more vexatious question to say where it can be placed with greater advantage.

H. M.

PATRONAGE OF ART, AND INSTITUTE OF
BRITISH ARCHITECTS.

SIR.—Those who have seen Mr. Weale's two splendid volumes of "Illustrations of Mediæval Art," which are so fully entitled to the commendation bestowed upon them in your last number, must, I think, have been struck by one singularity in them, although it is of a negative kind. What I allude to is the utter absence of dedication, notwithstanding that for so magnificent a work the highest patronage—were it only of a nominal kind—might have been expected. But the most extraordinary and hardly credible circumstance is that the dedication of it to himself was actually rejected by a nobleman of high rank, who passes withal for being a liberal patron of Art and an encourager of talent and merit. The refusal, then, can be satisfactorily accounted for only by supposing that he had on former occasions been mortified by having publications that were unworthy of his notice dedicated to him, and that he had no idea of the character of the one which was offered to be inscribed to him—a mistake perhaps somewhat pardonable, because such typographic and graphic magnificence was hardly to be anticipated, and the penalty for such mistake must now have been paid in mortification. Whether Mr. Weale might not without impropriety have dedicated to some one else of equal, if not even still higher, rank, I do not pretend to say; but the delicacy which withheld him from doing so is, at all events, honourable to him.

But what shall we say of the rejection, by which a liberal and spirited scheme of his was peremptorily met by a body who, it may be thought, were directly interested in promoting it, and therefore ought to have embraced the offer made them with grateful eagerness? "A year or two ago," says "The Westminster Review," "the Council of the Institute of British Architects actually rejected a most liberal proposition on the part of Mr. Weale, who, after representing how desirable it was that authentic designs of new buildings should be edited by such a body as the Institute, offered to take upon himself the expenses of such a work, and to deliver to the Institute 250 copies of each volume, provided they would obtain the requisite drawings and descriptions from the respective architects." This is truly startling—the more so as it is simply recorded as indisputable fact not admitting of the slightest contradiction; while the fact itself proves that, so far from doing anything to patronise, promote, or encourage architectural publication, the Institute has actually stifled the project of a work which, had it been undertaken, would have made known in other countries the talents and chief productions of some of our best living architects. Had the Institute been asked to co-operate pecuniarily, their declining to do so would have been sufficiently intelligible; but as they were not, no adequate motives can be assigned for their refusal, except such as they would shun the imputation of. Possibly some of the gentlemen who were then upon the Council felt assured that none of their buildings would be selected for publication, or, if they were, would not promote their reputation. Personally, therefore, they were more interested in suppressing the proposed publication than in aiding to bring it into existence. Such explanation is not very flattering, but neither is the circumstance itself at all creditable to the Institute; still it ought not on that account to be hushed up, since its being now made generally known may induce them to do something to remove the reproach it casts upon them,—may prompt them to exhibit a little more activity and zeal in behalf of their art. On the other hand, Mr. Weale's truly generous offer ought to be made known to the whole profession, and, being known, to obtain him their grateful acknowledgments and approbation; or, if architects themselves take no other interest in architecture than as mere matter of business, they have no right to expect that the public should take any, or should employ them, except as mere men of business and tradesmen, and not as artists.

PHILO-ARCHITECTONICUS.

PICTURE SALES.

We have received the following letter, too frightfully instructive, from a correspondent at Leeds, who gives us his name in guarantee of good faith:—

"SIR.—Through the instrumentality of your admirable Journal, the inhabitants of London have been thoroughly awakened to the infamous practices of one of the most remarkable races of the 'genus homo,' designated picture-dealers.

"The real lovers of Art do, indeed, owe you a deep and lasting debt of gratitude for the commendable, persevering, and unshrinking manner in which you have from time to time continued to sound their 'death knell'; and so effectually have you succeeded in the course you have pursued, that those fleecing gentlemen appear to have bid adieu to London, for the very laudable purpose of trying the same fleecing game in the provinces.

"I am informed upon good authority, that there are at the present time no less than EIGHT of these unprincipled persons in the town.

"You did well to comment on the catalogue lately issued by Hardwick and Co., for it was, without exception, the most ridiculous piece of absurdity ever given to the public in the shape of a puff.

"A few months ago an enterprising townsman opened, at a great expense, for the accommodation of the local artists, &c., a 'Gallery of Arts'; but, strange to say, the world appears so infatuated with respect to old rubbish, that any old grimy daub (the darker the better)

will readily meet with a purchaser, as a 'delightful bit' or 'a real gem'; while a good modern picture, possessing some merit, will be passed over with apparent contempt. Do not suppose by these remarks that I seek to disparage the 'Ancient Masters'; I allude only to *impositions*; but I regret to have to add, to the discredit of this populous town, that the 'Gallery,' before alluded to, was in the course of a few months closed, at a very serious loss to the proprietor, and his commendable scheme entirely abandoned.

"Surely, Sir, after a case like this, little need be said, further than 'beware of picture-dealers.'

"I am, Sir, your most obedient,
(Signed) "—
"Leeds, Sept., 1846."

We have received from Preston the catalogue of the collection lately offered at Leeds by the Messrs. Hardwick. With some slight differences, the pictures are much the same, and the description extends over sixteen, thickly-printed quarto pages of letterpress, full of the most fulsome and inane verbosity on the subject of Art. The catalogue is ostensibly put forward as the remarks of the auctioneer (Wren); but the reiteration of the same phraseology as used at Leeds bespeaks the language of "the men of the Minorities."

Among the painters of our country whose names are wedged in we find Haydon, Morland, Gainsborough, J. Wilson, Müller, Clater, Etty, Sir J. Reynolds, Constable, Stanfield, Ward, R. Wilson, Turner, J. B. Pyne, Danby, &c. This last is the picture we have commented on, but now (we may say, thanks to our notice) the farrago about the poetic, the magic, and the wondrous, is omitted; and the flight of Israelitish fancy drops down into a rapid description of the story portrayed.

The most disgusting part of the exposition is the constant appeal to our religious feelings lavishly employed in describing pictures of sacred subjects. On No. 51, 'The Dead Body of Christ,' Vandyke (!), it says,—"The thoughts and feelings may be chastened by the contemplation of the dead body of our Saviour. To call to recollection the accusation, the false trial, the mocking, the scourging, the piercing of Christ's temples with thorns, and his hands and feet with nails, fills the heart with mixed sensations of pain, terror, amazement, and gratitude—pain and terror so recalling the sufferings and anguish of the Son of God, and the dreadful day of reckoning for his persecutors—amazement and gratitude for his illimitable mercies in thus shedding his blood for our redemption."

The use of words like the above, of which the catalogue is full, are better fitted for a Christian sermon, than the arena of deception called an auction-room; these, too, emitted by a Jew, and avowed by an auctioneer who, whether Jew or Christian, is equally a partner in the impiety.

A word to young artists:—The names of three, possessing ability (of whom it has been our lot to speak favourably), appear in the catalogue described to have had pictures purchased direct from them by the proprietors. Some of these pictures have been exhibited in London. We forbear, in kindly feeling towards them, to give their names; but we do seriously advise them, for the love of the art, and in duty to themselves, not to put outrageous and extravagant prices to their works in the Exhibitions. It is this evil which (failing to obtain a sale for their works) drives them to accept miserable pittance from travelling dealers. We could instance one picture in this very collection for which fifty guineas were asked when it was exhibited in London; it was returned unsold, and finally parted with to the Jew for less than five pounds.

We entreat our country correspondents to give us immediate notice of the appearance of this "stock" for sale in any country town or city, that we may lend our aid to infuse a better feeling for Art elsewhere than appears to exist in Leeds.

ART IN THE PROVINCES.

LORD MORPETH ON SCHOOLS OF DESIGN.—At the Mechanics' Institute of Bradford, Lord Morpeth has recently delivered a speech which our readers will hail as one of the auspicious signs of the age; the following passages should be printed in letters of gold and placed in every manufactory throughout Great Britain:—

"Now, it is a well-known fact," said his Lordship, "that in many respects the manufactures of this country defy all competition, and that in the adaptation of our machinery,

and in the intelligence of our operatives, we are not afraid to confront the whole of the Old World and the New. But it is not less acknowledged by those who take an impartial view on subjects, that we are inferior to many nations on the Continent as yet in the Arts of Design and Colour, and that we have not arrived quite at that happy delicacy in making out those beautiful combinations in designs at which some of our neighbours, especially the French, have arrived. Now, I believe there is nothing in the natural composition or genius of Englishmen which unfits them for excelling here as well as in other respects. But they have not made it part of their practical positive business to attend to it; and for this view schools for drawing are eminently useful. It may be that in some of our drawing schools, where you have models put before you of the human form and other objects of that class, you cannot see at first sight of what good they may be to you in making out a delicate and pretty pattern; but depend upon it that the eye which has been trained to all the true doctrines of proportion and beauty will attain comparative excellence in every branch of labour to which it applies itself. And I do most earnestly hope that not only the working classes, the operative men, those who have to carry on the handwork of manufactures, will attend to this suggestion, but that the great employers of labour will take it into their earnest consideration too."

BIRMINGHAM.—PETER HOLLINS, Esq., the eminent sculptor, who resides in Birmingham, but whose fame is by no means limited to his native town, has just completed his clay model of Dr. Jephson, for the town of Leamington; and he has recently finished in marble a monumental group in memory of the late Countess of Bradford. We find a long description of it in the "Midland Counties Herald," which want of space alone prevents our transferring to our columns.

COVENTRY SCHOOL OF DESIGN.—A conversatione has been recently held at the School of Design in this ancient and venerable city; and the rooms were subsequently thrown open to the public. The artisans attended in large numbers. Various beautiful specimens of Art applied to manufacture were contributed from Somerset House. We copy from "The Coventry Herald" some very judicious remarks on the subject:—

"Upon English artisans no greater boon can be conferred than that which is furnished through the medium of Schools of Design—the means of training those suggestive powers on which artistic taste or, we should rather say, the power of artistic *creation* is dependent. With all the more sterling qualifications for excelling in those departments of Art in which design is required—with powers of mechanical contrivance and combination which may safely bid defiance to competition by any other people—and with no mean advantages resulting from the position which England has assumed as the 'workshop of the world'—the British artisan has not, in the application of the imaginative powers to the productions of Art, proved himself equal to our Continental neighbours. The deficiency is not *natural*—it is simply *educational*. It is well known, that in the Continental Schools of all grades, ample means are furnished for training those faculties the exercise of which is implied in artistic design. This training commences *early*—the exercise of imagination on forms and their combinations becomes, from repetition, a habit—it grows with the growth and strengthens with the strength of the intellectual powers, and thus becomes a part of the man, creating and combining new forms at the bidding of the will, and in subservience to the suggestions of a taste at once matured and refined by exercise."

MANCHESTER.—A STATUE OF SHAKESPEARE for the Theatre Royal, Manchester, has arrived in that town. It has been chiselled from one immense and apparently very pure and perfect specimen of the white statuary marble. It is a copy of the celebrated statue of the poet in Westminster Abbey, which represents him as standing by the side of a round pillar, or pedestal, on which his right arm rests. The Manchester statue is seven feet in height; in all respects, except size, being a careful copy of that in Westminster Abbey, to the minutest details.

The Manchester Athenæum annual *soirée* has been among the most brilliant and exciting topics of the day; Lord Morpeth presided, and among the leading speakers was the Archbishop of Dublin. The speech of Lord Morpeth was most eloquent and impressive.

MR. GEO. WALLIS, late Master of the School at Manchester, has been lecturing in various provincial towns, with great success and to large audiences, on the Fine Arts and their application to industrial purposes—a task for which his knowledge and experience peculiarly fit him.

LEEDS.—A grand *soirée* of the Leeds Mechanics' Institute has been held, at which the Earl Fitzwilliam acted as Chairman; the report of the proceedings occupies some five or six columns of the "Leeds Mercury"; the Government School of Design formed one of the leading topics of conversation; and the Director, C. H. Wilson, Esq., was among the speakers to explain its nature and purpose.

SHEFFIELD.—The School of Design in this important town is progressing very favourably: the annual meeting has been held and the 'Report' published; we received it too late in the month for present consideration. The new Master, Mr. Young Mitchell, delivered an address, which has been published by request of "the Committee." We have only room for the following passage:—"The students have acquired an improved taste, as to design in manufacture, and are receiving higher wages for their invention, taste, and skill; thus proving that they have derived practical benefit from the instruction they have received."

THE SPANISH FLOWER GIRL.

This print which accompanies the number of our Journal is engraved by Mr. J. H. Robinson, from the painting by Murillo in the Dulwich Gallery.

This noble and beautiful picture—a *chef d'œuvre* of the great Spanish painter, and the most valued gem of the Dulwich Gallery—was painted in the best time of the master. It is the simple portrait of a village girl, true to nature, and entirely unexaggerated; hence its influence over the uninformed mind, as well as over that of the connoisseur. It has ever been a favourite with all classes. 'The Flower-Girl,' a single figure, life size, is seated on a bench, holding in her scarf the flowers she is apparently submitting to the purchaser. Her head-dress is a white turban, loosely folded, which a full-blown rose decorates. The countenance is full of expression—an expression of heart-gaiety, in keeping with the character. As a work of Art, it is classed among the most estimable productions of the several schools; it is the one quoted when the purpose is to illustrate the happier style of the "mighty master" of the school of Spain. He has painted many more elaborate pictures; but none more entirely satisfactory than this.†

This famous and almost invaluable picture was "formerly in the cabinet of M. Randon de Boisse," whence it was sold for 90 louis d'or to M. de Calonne, at whose sale, in 1795, it was purchased for £640, by M. Desenfans; by him was bequeathed to Sir Francis Bourgeois, and by him to the Dulwich Gallery.

This Gallery, all our readers may not know, was founded by Sir Francis Bourgeois—an artist of mediocre repute—who, though descended from a Swiss family, was born in London in 1756. His friend M. Desenfans was a picture-dealer, who for some time acted as agent to the unfortunate Stanislaus II., King of Poland; and a collection formed by him for that Monarch, with a view to form an Academy at Warsaw, but not purchased in consequence of the Sovereign's difficulties, was sold in London in 1801. 'The Spanish Flower Girl' was one of the reserved works, and subsequently bequeathed to Sir Francis Bourgeois, who, in turn, left it with many others to Dulwich College, "on the condition that the collection so formed should be open to the public." It has since been augmented by additional bequests. The mortal remains of the founder, together with those of M. Desenfans, were deposited within the walls of the building. Honoured be the memory of those to whom so large a debt of gratitude is due from all who love Art and believe it to be a mighty aid in advancing the cause of virtue!

* It is only justice to Mr. J. H. Robinson (an engraver whose fame is European, and whose name is foremost among the best artists of his country) to state that the impressions which accompany our Journal are from electrotyped plates—and that the plates were electrotyped from the original after several impressions had been taken from it. We purchased the plate at a very large price; and believe the prints from it will be very acceptable to our subscribers, although their brilliancy has suffered somewhat by wear and transfer. Our purpose was to have used this plate as the groundwork of a full report concerning the process of Electrotyping—its accuracy and endurance as compared with the original plate. We have, however, procured one that will enable us to try this experiment fairer and more fully; and we shall furnish all particulars concerning the important subject in a future, and not distant, part of the ART-UNION.

† We extract the following passage from a "Dictionary of the Spanish Painters," by A. O'Neill:—"His 'Ar. Lusitan Flower-Girl,' often and variously repeated, is of the most captivating description of picture—whether considering the natural though elegant disposition of the figure, the perfect ease of the attitude, the gracefulness of the peasant-girl, the natural beauty of the flowers she offers, together with the natural happy expression of the eye and features, and, finally, by a colour which to say is Murillo's, is to say enough."

It seems to have escaped all writers on this subject, and all critics of the picture, that it was originally painted on a smaller-sized canvas, to which pieces were subsequently added.

PROVINCIAL EXHIBITIONS.

THE SECOND EXHIBITION AT EXETER.

If there be a county in England for which Nature, like a kind mother, has done much, it is Devonshire: there she has lavished mountain and valley, ocean and river, rock and forest, orchard and corn land, fruit and flower; and these gifts she has canopied over with an azure curtain, sometimes laced with golden sunshine, at others chequered with fleecy clouds, such as our temperate zone only can present, and our Wilsons and Lees alone can paint. Nor has she counterbalanced the bounties of a fat soil and beneficent sky by grudging, as elsewhere, talent and industry to those for whom she has laid out this Hesperian garden: whether in the arts of war or peace, never have men of Devon been wanting in a moral power worthy to represent the natural advantages of the fair locality in which they were bred and born: her Reynolds, Northcote, Cosway, Haydon, Danby, Eastlake, Lee, and other artists (with whom alone we are now interested), have well proven that they had hearts to feel the beauties by which their home was surrounded, and hands which, obedient to mind, could embody and realize both form and sentiment.

Exeter, the ancient and loyal capital of the West, has ever stood forward to maintain her Metropolitan rights; her Institution, Athenæum, and Scientific Societies have kept pace with those of our mighty hives of commerce and manufacture, in which the stimulation and culture of intellect and invention were necessary as the air we breathe, not only to prosperity, but very existence: for such marts of princely merchants, if once outstripped in the competing race of excellence of design and perfection of manufacture, are soon deserted by fickle fortune; the click of the wheel and hammer ceases, and the hum of busy myriads is still. Exeter, rich and independent by the fixed income of its inhabitants, has needed not the spur of necessity, and incentive to thought and action, but has loved and patronised the Arts for their own sake, without any suspicion of interested motives, and proud may she well be of such conduct. Such pursuits, by weaning man from animal and sensual gratifications, and leading him to others of a purely mental character, elevate the possessor of an immortal soul above the beasts that perish.

These reflections justify the honest pride with which Devonshire may now invite such strangers whose good fortune brings them into her bosom of beauty, to the second Exhibition of Fine Art, which has been recently opened at Exeter. The whole plan has been admirably conceived and carried out by those to whom the difficult task was intrusted; the site is well chosen, and the gallery excellently prepared for the reception and placing of works of Art in those lights and positions in which they are to be seen to the greatest advantage. To do this is a task of much more difficulty and odium than is generally imagined; hence the untoward epithet bestowed on hanging committees by some exhibitors who never are to be satisfied with the places assigned to their works, in lieu of which they internally wish to see their executors suspended. But subjects and sizes must be considered, and in a well-arranged exhibition landscape must be interspersed with figures, &c., in order to give variety to the intellectual banquet; and this in the present instance has been done with tact and equity. The effect produced by the contrast of oil and water colour, marble and cast, is very happy, and might give a useful lesson in some quarters of more ambitious pretension.

Another step has thus been taken, and in the right direction; and it is of the utmost importance in the things of this life to make a good start. There is nothing to undo, nothing to unlearn; and as the seed is sown so will be the harvest. Here the timid and the young taste of the rising students will be led forward, as a child is by a parent, into a healthy and vigorous manhood. Happy those from whose eyes a film may now be removed, who, instead of a previous vague, general, and uninstructed gaze, may learn really to see, which thousands never do, until told what to look for, and where to find it. A fountain of new delights, pure and undefiled, welling up and overflowing, will thus be opened, by teaching the

eye to comprehend the infinite form, colour, and beauty with which Nature clothes her every work, albeit her sweet charms are only revealed to the initiated, and to those who turn to her worship with all their heart, soul, and understanding.

By the establishment of this Exhibition a centre and focus are given, around which the scattered native genius of Devonshire may now rally; scope and opportunity are afforded for bringing to light many a gem hitherto doomed to bluish unseen. This Exhibition may eventually lead to the formation of a permanent local museum, and thus rescue from its naphin the buried talent of the West; thus the present may introduce to us the past, which is ever the sure prophet of the future. If such a project be carried out—and why not?—Exeter would offer standing proofs of her former children's worth—examples of difficulties overcome, and of lofty conceptions realized, and now held out as a bright beacon to animate and direct those who come afterwards to run the same race, and to strive, if possible, to outstrip their honoured predecessors.

We now purpose, in conducting our readers through this Exhibition—which consists of 254 articles, and to which no less than 101 artists have contributed—to point out the specimens best worth notice, and the peculiar merit in each work. Commencing, therefore, with the pictures of those Royal Academicians who have lent a fatherly hand to this rising effort of the West, Reinagle has furnished five examples of his varied talent, and we rejoice to see that this veteran in Art remains in full possession of his wonted powers. Two of these (Nos. 94 and 158) are marine subjects, and represent coast scenes, with shipping and a rolling sea, truly and freshly painted. The three others are portraits: that of Mrs. W. Miles, No. 146, is quiet and lady-like; that of Mr. Saywell, No. 121, is full of individuality and character—the execution is most masterly. No. 53 is a half-length group of Mr. and Mrs. Drewe and child; in this family-view the artist has avoided all pictorial display, and has confined himself to a simple but pleasing embodying of portraiture.

Webster has only sent one small picture, No. 25, but it is a pearl of great price; nor is Art to be measured by the yard or valued at the acre. The subject is the portraits of his father and mother, painted on the anniversary of their fiftieth wedding-day. This offering of filial affection on the altar of Hymen has been a labour of love. The purity of colour, delicacy, simplicity, and breadth, are beyond praise; the placid happiness on the venerable lady's countenance is perfect; her face, cap, and white fur rival *Métan* or *Micris*, while her dark draperies, which give force by contrast, are as rich as Rembrandt's.

Knight contributes three paintings. No. 21 is a portrait of himself—an intellectual and vigorous head, full of thought, brilliant in colour, and broad in treatment. No. 63 is a full-length pretty child in white, with pink pelisse and straw hat; it is so painted that every mother must desire to see her own darling thus delineated. No. 24 is a richly-coloured portrait of Miss Fitz Maurice playing on an accordion with a sibyl-like character. No. 30 is 'A View of the Lake of Geneva,' by Danby, in which we miss his rich tints; it is somewhat too dark and heavy for the sunny and cheerful locality. No. 12, 'Dirce fastened to the Horns of a Bull,' is by Howard, R.A. The subject is not pleasing, and there is a confused fricasse of heads and legs in the treatment of the group. No. 64 is 'A View of Grand Cairo,' by Roberts; it is full of that warm or rather torrid local colour, that nature of the Desert which he knows so well how to give us. No. 134 is the well-known picture of 'A Mock Election in the King's Bench Prison,' in 1828, by the unfortunate B. R. Haydon, whose own head at a window records his being an inmate in that sad abode. The picture is vigorously conceived and painted; but it is the expression of a vulgar outbreak and Bacchanal saturnalia; the boisterous swaggering action of the leading actors contrasts with the steady attentive attitude of the soldiers.

Thus much for the Royal Academicians: of those who aspire to be such hereafter, Mogford must take precedence. He sends five pictures. No. 13, 'Love's Reward,' is represented by a charming maiden with round and fleshy arm—would that the shoulders were drawn to match. No. 29, 'Consulting the Oracle,' in which an enamoured youth hangs over the object of his passion. Their pro-

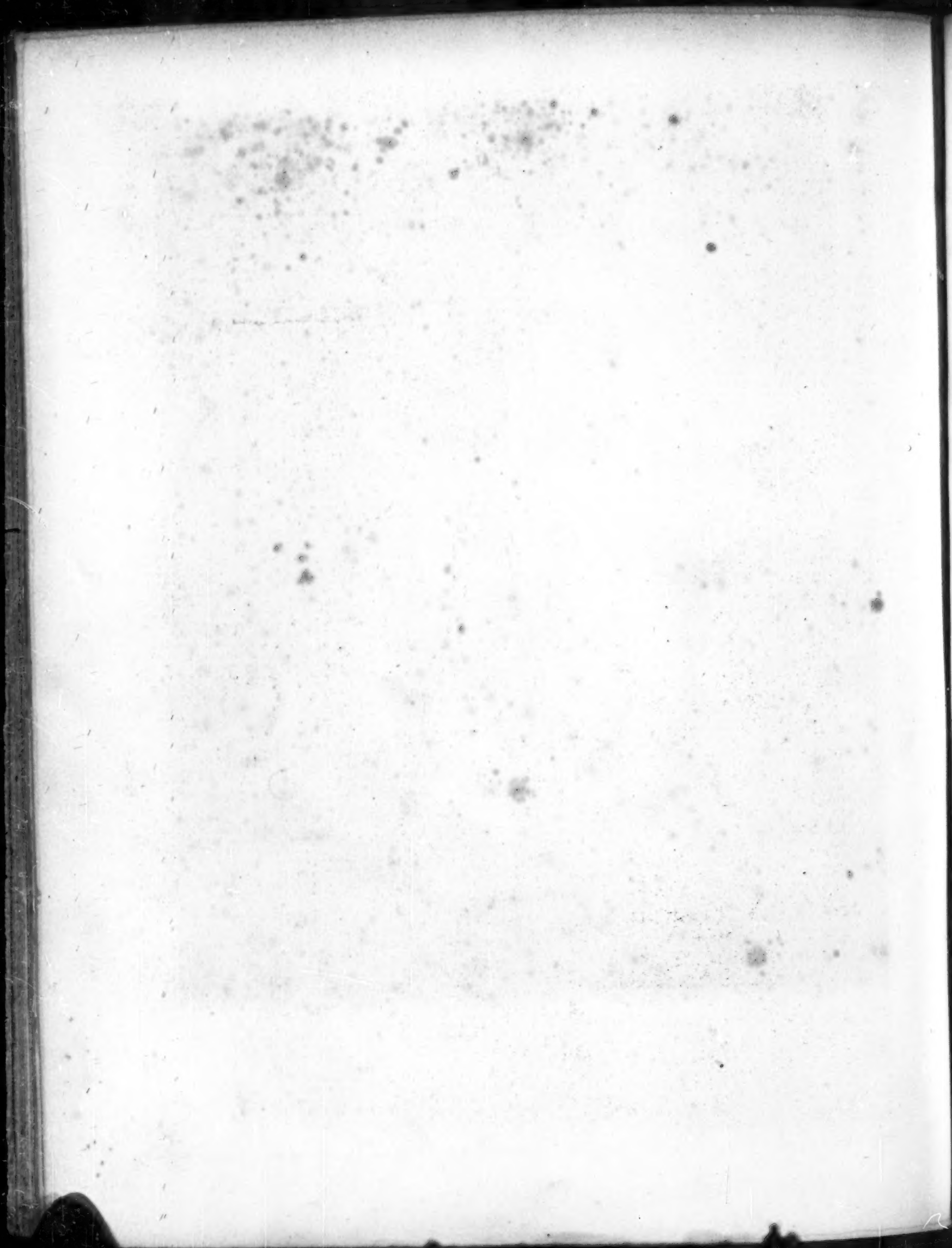


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THE SPANISH FLOWER GIRL.

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files are somewhat sharp. No. 36 is the 'Portrait of a Lady,' and, although sketchy, is elegant and unaffected. No. 104, 'A Mariner's Wife,' is seated, not over-garbed, on the beach, with a fine Italian expression of anxiety about her head. No. 164, 'The Portrait of Bailey the Sculptor,' is of very first-rate excellence: the head is full of thought, and marvellously painted; in his hand he holds the implements of his art; while 'Eve,' his masterpiece, is in the background. It would engrave admirably. Mr. Mogford is a native of Devonshire, and one who is destined, if we mistake not, to fill the highest rank in his profession. He possesses too much natural vigour and originality of his own, to need imitation of others: let him paint like himself, as exemplified in this portrait, and avoid deviating into a poorer style, however seductive may be certain sirens of ephemeral fashion.

By Hainsselin, a native of Plymouth, who has studied much in Holland, there are eight contributions. No. 135 is a droll 'Dutch Fair by moon and torch light.' No. 59 is 'A Duet in imitation of Terburg.' No. 44, a portrait of Dr. Porter, is a careful work. We would suggest to this rising artist, that excellence is only to be attained by great pains. Let him remember that Venus, the goddess of grace and beauty, was wedded to the hard-working Vulcan: the gods grant no excellence to man without labour.

Clack, the son of a Devonshire clergyman, sends twelve specimens in oils, miniatures, and water colours. It is not easy for one and the same artist to succeed in such different styles, in which touch and material have so little in common. His portraits of children are full of finish and delicacy. Of those in oil, No. 123, 'Mr. Stevenson,' is broad and effective. No. 101, 'The Family of Mr. Browne,' is doubtless a delightful picture to the parties and their relations. The birdness of children are all drest in their best clothes and smiles; the eldest Miss Browne figures in the foreground, arrayed in colours appropriate to her name. To the public and those unbiassed by private feelings these pictures seldom give pleasure; there necessarily must be too great a family likeness to permit much variety; here, one expression is stamped on faces of one breed. Mr. Clack no doubt would have preferred painting each of them singly.

By Leaky, an artist long established in Exeter, there are eleven specimens. In this case, as in that preceding, we rejoice to see that no want of liberal patronage exists in Devonshire. Mr. Leaky is well known as the miniaturist of the West of England: he has not, however, confined himself to that branch of Art, in which his success has been as great as it is well deserved. No. 145 is the portrait of Dr. Gibbs, large as life, and as splendid as Russian orders can effect. Nos. 56 and 57 are pretty bits of landscape and figures. Nos. 178 and 179 are pictures in the *genre* style, while there are no less than five portraits in water colour. These works evince extreme care, and reflect great credit on the author who unites in himself such varied accomplishments.

Havill, an Exeter artist, exhibits fourteen works; he is another instance of generously-bestowed patronage; this gentleman confined himself originally to miniatures: the loss in infancy of the use of his right hand compelled him to substitute his left one, and a good use of it has he made, and in the right line; his likenesses are very great, his expression natural and unpretending, his manner broad. Nos. 16, 61, 103, and 181 may be cited as good examples of his power in portraiture. Crane, of Torquay, sends only two, but they are charming bits. No. 8, 'Two Children,' a graceful girl and a bluff sturdy boy, is full of archness and contrast; the outline is, perhaps, a little hard. No. 31 is delightful; a waggish little girl, seated in a carved chair, half conceals her face with a fan; it is full of joyous playfulness. We anticipate a brilliant future for its author.

By Gale there is only one study, 'A Female Head,' which is painted in a grand Italian style, full of richness and promise.

Among the amateurs who have exhibited the first rank must be assigned to Mr. Miles. Nos. 91, 68, 182, are portraits of some favourite horses and dogs of his friends; the correctness of anatomy and drawing is such as seldom is seen in unprofessional performance, while the painting satisfactorily proves that the accomplished artist can handle his brushes as skilfully as his pen. Mr. Miles is the author of that admirable work on the

horse's foot, which has gone into four editions since its publication last summer.

The veteran Devonian artist, Traies, has sent two landscapes—Nos. 60 and 130; they are sylvan scenes, and treated somewhat in the manner of Ruysdael; his distances are charming, and his compositions agreeable. It is to be regretted that his love for the verdurous should be so great: this colour is cast over his works like a green veil or a coat of Devon damp; the blue rivers are greener than salt waves. Again, his works savour too much of the closet, not to say midnight lamp. We lack the daylight variety and freshness of out-of-door Nature, where study offers the only security against mannerism and conventionality. Mr. Traies has a son who evidently, by the specimens which he exhibits, is treading in the path of his father, and to whom also, as he is a youth of great promise, we earnestly recommend an equally filial attention to our common mother.

Another amateur—and it is difficult to believe that he can be one—is Ferreira; this true devotee to Nature exhibits four very remarkable landscapes, Nos. 38, 47, 80, and 147, in which his varied powers are strikingly manifested: here you have the lonely vast moor, the mountain bridge, the grey granite boulder, and the sweet fertile lowland and cornland. The sentiments both of solitude and smiling cultivation are truly felt and given; in this—a style simple, unpretending, and effective as Truth herself—Nature ever rewards those who will come into her presence and gaze on her with reverential singleness of purpose.

Gendall, a native of Devonshire, contributes three landscapes, Nos. 71, 105, 120: they represent glens, rapids, and bridges, on the sweet Avon; and have evidently been painted on the spot, so perfect is the local colour and identity. Like Jacques, the artist has loved to haunt these quiet glades and brawling streams, and there to read Nature in her shyest retreats. Here we have transcribed, at one time, the rushing waters, turbid from recent rain, galloping and leaping from rock to rock; at another, the still pellucid water, deepening from the shallows into a clear crystal pool fit for a mirror or bath of Diana. The silence and solitude are unbroken: no human figure profanes the shady scene; the tall tapering trees tower up to the sun, while the limpid reservoir of waters is fed by a tiny rivulet that comes rippling down through a distant sunny glade. This picture is worthy to rank next to Webster's gem, and is, beyond doubt, the landscape of the Exhibition.

Clater exhibits a small picture, No. 155, of 'A Higglar with Poultry.' This is an humble subject, but treated with perfect truth and a marvellous mastery of material. 'The Yellow Admiral' of Pidding, No. 165, represents a group of Greenwich pensioners, relics of Trafalgar, who have lost all powers except those of drinking and spinning yarns. The picture is full of humour, and the portraits admirable.

The limits of our space compel us to reserve for a future notice the remaining paintings and sculptures now exhibited; and we must conclude for the present by just remarking, that the water-coloured drawings of Jeffery, an artist of Exeter, are of a high quality, and bear evidence of a careful study of Nature out of doors. R. F.

LIVERPOOL ACADEMY.

THE Exhibition of the Liverpool Academy opened on Tuesday, the 15th of September. It is decidedly one of much importance. The large room presents a truly magnificent display of Art, surpassing anything we have ever seen in the provinces—a fact which speaks highly of the exertions of the Secretary and the members of the Committee, and also of the favourable opinion entertained of the Liverpool Exhibition by the leading artists of the country, as shown by their contributions to it.

Before we notice the various works it contains, we desire to call attention to a few wise arrangements in the management which we are sure will give universal satisfaction to the artists, and be highly pleasing to the public.

The most important feature of this Exhibition is, that there is not a single borrowed picture in it; not but that many of the great works therein are already sold, but they have been informed they have all come by written orders from the artists who painted them; and, although several excellent works were sent from "dealers," they have been,

without exception, rejected; so that the Exhibition may be truly said to be a legitimate exposition of the talents and interests of artists.

Another feature of much interest is, that many of the leading pictures are new works painted expressly for this Exhibition: such are those of Lee, Creswick, Herbert, Branwhite, Ansdell, Duncan, and others; a circumstance duly appreciated by the Liverpool public, as they were nearly all selected on the first day of opening. There are, as may be expected, many of the great works which were exhibited in London during the last season; but the artists of Liverpool have themselves done well.

We last year accorded praise to the Hanging Committee for the very fair performance of their duties; and we are happy again to report the satisfactory manner in which this arduous task has been fulfilled.

Another feature we have yet to point out is, the well-sustained excellence of the Exhibition in every room we entered. The Academy are endeavouring most wisely to abolish the prejudices of artists with respect to this or that room; for instance, the second and third rooms are much better lighted than the great room. Why any one should think himself in any way degraded by being hung in a better-lighted room than another we cannot see. We perceive the works of the Academy are duly scattered over the various rooms; and it is a wise determination on their part henceforth to consider no situation where there is a good light in any way less dignified than another.

Entering the Exhibition, we find every portion well filled with pictures—they are even upon the staircase. Passing the miserable hole allotted to the sculpture gallery, we enter the great room. On the left of the door is a fine Creswick, 'A Morning in Wales,' full of freshness and purity; contiguous is a gem of an 'Interior,' by E. Goodall; a fine landscape, 'A Showery Day,' by Deighton—a work of great power, and very true to nature; two Lees, one of them of great excellence—truth and delicacy in every touch: we thought the most admirable figures were painted by Goodall. Here is Ward's picture of 'The Fallen Minister'; a Dodgson, painted for this exhibition; several well-painted pictures of Clater. But the gem of this part is a small Duncan, which, for delicacy of colouring, taste, and truth in aerial perspective and handling, is not surpassed by anything in the Exhibition. Passing some fine works by O'Neill, Leitch, Hollins, A. Egg, Lauder, Pickersgill, R.A., &c., we come to Harvey's great picture of 'The First Reading of the Bible,' &c., to which the Academy have awarded the prize of £50—the chief contention appearing to be between this and Alexander Johnstone's picture of 'Flora McDonald' introduced to Prince Charles, and Ward's picture above mentioned. We congratulate Mr. Harvey on the honour he so richly merits. Above the fireplace is a work of singular merit, by J. Noel Paton, of Dunfermline, 'Oberon and Titania,'—a work of wonderful imagination, great power of drawing, and with a most delicate, fairy-like, unearthly light, most charmingly characteristic of the subject; near it are two small Friths, beautifully painted; on the left is a picture of great merit, by Herdman, 'A Scene in Ross.' On the opposite side is a single figure of 'A Girl Ringing an Alarm Bell,' by Herbert. On and about the screen are some beautiful small works by Copley Fielding, J. W. Allen, &c.; several fine Boddingtons; two Cobbetts, 'Forest Scenes,' pictures of great power; Lance's large picture; two powerful pictures by Pyne; Harvey's picture of 'The Highland Funeral'; a fine large 'Landscape,' by Cox, painted for this Exhibition; C. Landseer's picture of 'The Smuggler'; a most magnificent Branwhite, without exception the most powerful landscape in the Exhibition; adjoining is a portrait of 'A Girl,' by Westcott—a picture of great power in painting, but deficient in drawing; a subject of great brilliancy, by Ansdell—'Landscape and Figures,' and his latest production. In this part are pictures by the Barrauds; Gilbert; a most lovely 'Madonna and Child,' by Mrs. Robertson; portraits by Illidge, Carpenter, jun., &c. In this room are also interesting works by Dawson, F. F. Marshall, Henshaw, the Williams, &c.; and, on the front screen, some beautiful specimens of the works of Carrick, Sir Wm. Ross, and others.

TOPICS OF THE MONTH.

THE NATIONAL GALLERY.—The Velasquez which has just been added to the National Collection was offered to the Government some years ago, upon which occasion we had ample opportunity of inspecting it, and expressed deep concern that it was injudiciously rejected, and well-grounded apprehension of its finding its way to the Continent under more just appreciation of its value. We have long ago described the picture at length, and frequently since alluded to it, supposing it lost to the country. Such an addition as this passes without question—the history of the picture being known; and we doubt not that equal care will be observed in all future selections, seeing that each new picture is so jealously canvassed by the public. The late addition, the painter of which has not been “ascertained,” has in one sense been a valuable acquisition; let it hang there as a chastening record—a memento of the facility with which six hundred guineas may be lavished upon even improbable canvases. The outcry that was raised on the purchase of the “Holbein” shows that the authorities are strictly under what they may term the surveillance of the “barbarian eye” of the public; and this is the best safeguard of purity of selection. The national catalogue is short, but the instances of questionable pictures are rare; while in the Louvre, in the galleries of Dresden, Munich, and elsewhere, the histories of a very considerable portion of the contents are extremely unsatisfactory. The total cost of the pictures in the National Gallery, inclusive of the Angerstein Collection, but exclusive of any consideration of presented works, has been £111,804. 16s.—down to the purchase of Guido’s “Susanna.” Mr. Angerstein’s Collection was purchased in 1824 for £57,000—the number of pictures being thirty-eight. The first addition to these was Correggio’s “Holy Family,” at a cost of £3800, in the following year. In 1826 were added three pictures, for which £9000 were paid to Mr. Hamlet: these were “Bacchus and Ariadne,” Poussin’s “Bacchanalian Dance,” and Carracci’s “Christ appearing to St. Peter.” A period of eight years occurs before the next addition, which was made in 1834, being the two Londonderry Correggios, at a cost of £11,550. In 1837 three pictures were purchased—“Mercury and the Woodman,” Salvator Rosa—£1680; “Holy Family,” Murillo; and “The Brazen Serpent,” Rubens, for £7350. In 1839, “St. Catherine,” Raffaele; “St. Francis,” and Garofalo’s “Holy Family”—collectively for £7350. In 1840, “St. John,” Murillo—£2100; and a “Magdalen,” Guido—£430. 10s. In 1841 the two Francias, for £3500; and the Perugino, for £800. In 1842 the Van Eyck—£630. In 1843 “The Apotheosis,” Rubens. In the following year the number of acquisitions was six; a greater number than in any preceding year: these are “The Jewish Rabbi,” by Rembrandt—£473. 11s.; “Christ and St. John,” by Guido—£409. 10s.; Douw’s portrait of himself—£131. 6s.; “Lot and his Daughters,” by Guido—£1680; and the “Judgment of Paris,” by Rubens—£4200. In 1845 two additions were made: “Susanna and the Elders”—£1200; and the picture purchased for a Holbein, which curiously enough appears upon the Parliamentary paper as “Bought of Mr. Roehard,” while the other names from whose collections pictures were purchased are simply given as “Mr. Penrice,” “Mr. Beckford,” “Mr. Harman,” &c.

THE ROYAL ACADEMY.—There are four vacancies of Associateships in the Royal Academy: and in due course four of the candidates ought to be elected: it appears, however, that as her Majesty has not yet signed the diplomas of the gentlemen whose preferments took place as far back as February, and who are, consequently, not members but merely members “elect,” one Associate only will be elected on the first Monday of November. We are quite sure the evil is not attributable to the Queen; her Majesty, it is known, neglects no public duty; and in a case of this kind, where the interests and happiness of three artists are concerned, she would, we may be certain, make a sacrifice, if it were needed, to discharge so agreeable and important a task. Who, then, is to blame? The venerable President may be unable to attend for an hour at the Palace; and the very inactive Secretary may be indisposed to rouse himself for such a purpose; but the Keeper surely might be

astir in the matter.* The fact is, and there is no denying it, the Royal Academy is the worst governed and the most ill-managed Institution, public or private, in Great Britain: here, as a consequence of gross and unfeeling inattention on the part of the “authorities,” three anxious and hopeful artists will have their preferment postponed for a year—for, if we are rightly informed, by one of its many absurd old laws (laws made for another age and another people), if not elected on Monday next they must wait until November twelvemonth. We scarcely trust ourselves with language to protest against conduct so utterly indefensible; but what can be expected from a body who think themselves infallible? By those who see no wrong, no wrong can be redressed, no evil can be amended.

THE ART-UNION OF LONDON.—The Charter of Incorporation is not yet ready: we hope, however, that no time will be unnecessarily lost, for other Institutions will no doubt adopt it as their model. We rejoice to learn that many plans are in progress for improving the position and augmenting the power of the Society; and that arrangements are making for the supply of various interesting and important novelties to the subscribers: among others, we may mention that the Coalbrookdale Company are proceeding with the small statue in cast iron—copied from an exquisite antique in the British Museum, and that it is in contemplation to engrave Hilton’s picture of “The Crucifixion”—one of the greatest achievements of British Art. This would be a boon indeed worthy of the Society, the country, and the age.

THE INSTITUTE OF THE FINE ARTS.—We receive so many conflicting and contradictory statements concerning the Institute, that, in truth, we find it impossible to enter upon the subject with any hope that our observations could in any way serve it, or promote that peace which it seems further from than ever. If we published all the documents that have been issued on both sides, our Journal would have room for little else; and really we do think there are topics enough of far greater interest; charges of all discreditable sorts are lavishly bandied from one to another by the parties into which the Society is unhappily divided; members are falling off daily; others are merely holding on to see the issue—not paying subscriptions meanwhile; and the quarrel is “hot afire” which something more than threatens its dissolution. This is on all accounts to be lamented; the Institute has done some good, and promised to do more—would certainly have done more, indeed, but for these unseemly dissensions, which have degenerated into gross personalities. The Honorary Secretary has been shamefully and, we think, most unwarrantably attacked: he has defended himself—to the entire satisfaction of all impartial and honourable men. More than this we cannot say without going into the subject at greater length than we are disposed to accord to so ungracious a theme. We must remark, however, as more than strange, that we should find the Secretary’s character assailed, when we read in the Report that one of his most strenuous opponents, “having been long acquainted with him, has the highest confidence in his integrity,” and when the printed balance-sheet shows that the Institute is indebted to him a very considerable sum. But it is notorious that the leading clamourers in this case are persons who would prevent any Society from prospering; whose egregious vanity and enlarged self-esteem prompt to covet notoriety in any shape. We do not think the Institute ever had within it the elements of success; but if it had, such members would have effectually prevented it from succeeding.

THE GOVERNMENT SCHOOL OF DESIGN.—Various extensive and most important changes are contemplated by Government in this National Establishment; we may not, at present, do more than allude to them; the leading and principal will be, probably, the appointment of paid, in lieu of honorary, Commissioners, and the nomination of a President with Professors. We should hail

* The Keeper of the Royal Academy may possibly be excused on the ground of the severe and anxious duties he is called upon to discharge, in consequence of the incapacity of the President. We know that he labours unceasingly for the benefit of the students and the good of the Institution; completely sacrificing all professional advantage. Still, we must consider the duty referred to as paramount to all others: we know that a single word and an hour’s time would be quite sufficient for the purpose.

the introduction of such a principle as a boon to the country of the very highest value; as the system now works it is certain that a much less amount of good results than might be reasonably expected. It has been unquestionably beneficial, but it is, we fear and think, equally certain that the School has not effected half the benefit of which it is capable. A primary evil is that which leaves the management of the Institution to a body, irregular in attendance and irresponsible; the two or three members who attend to-day know nothing of what was done yesterday by their two or three colleagues who then attended: it is notorious that many members seldom visit the Council-room at all; and still more rarely the School; that the grant of money is niggardly in the extreme, and insufficient for purposes absolutely necessary to its conduct; that, in short, it fails in actual and practical utility to the manufacturer, the student, and the public. The matter is, however, about to be considered in all its bearings—and we have reason to believe the School will be so constituted as to become ere long a far more efficient instructor than it has hitherto been.

BUCKINGHAM PALACE.—While some have been volunteering their ideas both for a different appropriation of the present Palace (viz., that it should be given up to the National Gallery), and for the erection of a new one, a very lofty and extensive boarding has been put up; consequently all doubt as to the matter of alteration is now removed, although the result of the intended transformation is exceedingly problematical. The boarding, indeed, has answered admirably, for it seems to have most effectually screened the whole affair from further public notice and animadversion, those who had previously so much to say being now silent; which surely ought not to be, as it should be pretty loudly demanded that the public should be let to know in time—that is, at once—what the design for the new *façade* really is; more especially as they would be likelier to favour increased grandeur for the design, than any curtailment of it. One national structure there is in this country which deserves to be studied by a palace-builder; so we would recommend Mr. Blore, before it be altogether too late, to take a few lessons of the grandiose and scenic from Greenwich Hospital. We fear, however, that the original littleness of manner and *mesquinerie* of ideas will extend their contagion to the new range of building; because it may be presumed that the additional rooms will be only subordinate ones for purposes of increased accommodation; consequently the number of the windows will be greater, and the size of them less, than comports with architectural dignity. Even if we may not know what the design itself is, it is highly desirable to know who sanctions it, and whether any one besides the architect himself is responsible for its merit and its satisfactoriness—that is, its satisfactoriness to the public, who, whether they are, or are not, allowed to express any opinion now, will exercise their right of opinion pretty freely hereafter. If the public are content to give Mr. Blore a *carte blanche*—although their experience of modern palace-builders might fill them with mistrust—they ought to be prepared to abide by their bargain, let it turn out whatever it may. As to minor matters, we must confess we are at a loss to understand how a ballroom and other apartments can be added to the Palace on its south side, when that side now abuts immediately on the public road.

ART IN BELGIUM.—We learn from our excellent and indefatigable contemporary “THE BUILDER,” that the subject of Art has been introduced by King Leopold, even in his speech from the throne:—“The exhibition of Fine Arts,” said his Majesty, “has preserved the Belgian school in that degree of consideration assigned to it by the admiration of the nation and the justice of our neighbours.” Thus Art had been made (nearly for the first time) a national affair—one worthy to be accounted for to the representatives of the realm. In the same way the annual exhibition of Fine Arts is styled—“Exposition nationale des Beaux Arts,” and the offices of the Secretary of State for the Home Department, at Brussels, contain, in the first story, the section of national industry, in the third that of public instruction—between both appears the inscription, **BEAUX ARTS.** Thus the Belgian Government protect Art as a valuable common-good of the

nation; public buildings are numerous and splendid, and adorned with sculpture and paintings. The King encourages the national element in every way, and a great number of Art Academies and Schools of Design are scattered over the land. With him vie the corporations of cities and the clerical authorities. The former contribute large sums, from their communal revenues, towards the establishment of Art-Schools, and purchase Art-works for their townhalls; the clergy strive hard to obliterate those ravages and spoiliations which the madness of the first Reformation had committed. Very numerous are, moreover, private collections, which have become a nearly necessary appurtenance of every competent family residence. Each large city has yearly exhibitions, and other societies of encouragement which exhibit every six months; but the chief is the yearly *National Exhibition*, which is held alternately in Brussels, Ghent, and Antwerp. The State's encouragements for artists are numerous, as the granting of the Order of Leopold, and the many gold and silver medals awarded at each exhibition. The concours at the two larger Academies award *traveling pensions* to deserving pupils. Belgium has now *forty-three* schools and academies for painting, design, and architecture!—the number of students being between 6000 and 7000—an astonishing proportion for a population of only four millions. This ought to suffice to disprove the belief, that *industrial tendencies* will encroach on the higher mind of the people, or destroy the sense for the beautiful. It is now for the third time in modern history that Belgium has shone forth as a pattern and beacon of Art. Thus, in 1430, Johann von Eyck stood at the head of European Art; in 1630, Rubens; and it was again in 1830 that a seasonable political revolution brought on another regeneration of Belgian Art.

LECTURES ON ART.—It gives us exceeding pleasure to announce that Mr. E. V. Rippingille is about to visit the Potteries of Staffordshire, in order to deliver there a course of lectures on Art—such lectures to bear especially on the Art-productions of the district. We have seen his syllabus, and have no hesitation in expressing our belief that these lectures cannot fail to produce great benefit in a neighbourhood where—probably above all others—sound information and right principles are much needed, and where they are sure to produce corresponding results. We have heretofore stated that Mr. Rippingille is, of all British artists, perhaps the best qualified for the task; and certainly there is no task more worthy of being well executed. The difficulties which stood in the way of a lecturer are many of them removed, others are in course of removal, and the remainder cannot fail to give way before efforts judiciously applied. There is no field in which labourers are more required, in which they are so few, or in which there is better prospect of a harvest. Mr. Rippingille has established a very high reputation as a lecturer, and his great abilities as an artist are known and appreciated; for the honourable duty he is about to undertake he has many advantages: his language is eloquent, and his manner impressive; he is enthusiastic, but also prudent; and his judgment will no doubt be exercised to render his discourses and his advice practically useful to those he is about to address. He is by no means unused to the task, for he was, we believe, the earliest by whom this plan was adopted—commencing it so far back as 1824 at Bristol and Bath. It is in the manufacturing districts, however, that a lecturer on Art is most required. There are, now-a-days, thousands of persons who will derive benefit from lectures on Art, who twenty years ago would not have given a moment's thought to the subject. We refer not only to the manufacturers, but to the artisans, a large proportion of whom are greedy of knowledge and panting for improvement. We shall cordially co-operate with Mr. Rippingille in the course he is about to pursue, recommending him strongly to all we can influence, and reporting his progress from time to time. Any communications on the subject with which our readers may favour us we shall gladly hand over to him.

ART-LECTURES IN LONDON.—Mr. R. W. Buss has been lecturing "on fresco and the British school of Historical Painting" at the Western Literary Institution; and Mr. Samuel Nixon has delivered two lectures "on Modelling and Sculpture" at the Islington Literary Institution. We desire more labourers in this very fertile field.

SOCIETY OF ARTS, ADELPHI.—This establishment is, for the present, closed in order that the paintings by Barry which ornament the principal room may undergo a complete renovation. We trust due care will be observed in restoring these masterly productions of genius of which Canova said "they were of themselves well worthy a journey to England for the purpose of seeing." As many of our readers may be unacquainted with them, we will inform such that they consist of a series of six pictures, illustrative of the position, *that the happiness of mankind is promoted in proportion to the cultivation of knowledge.* The subjects are 'Orpheus reciting his Verses to the Wild Inhabitants of Thrace'; 'A Grecian Harvest Home'; 'The Victors at Olympia'; 'The Triumph of the Thames'; 'The Society of Arts distributing their Prizes'; and 'Final Retribution.' The third of this series may be considered as Barry's best work, and on which he may rest his most indisputable claim to be ranked among the great painters of our country. The execution of the work—the decoration of this fine and honoured room—has been confided to Mr. HAY, of EDINBURGH; and we have no doubt that in his hands it will become an example of much excellence in Art. There are few decorative artists who have earned a better reputation; Edinburgh abounds with proofs of his ability; and we cordially rejoice that so important a task has been confided to one perfectly competent to its due discharge.

THE WELLINGTON STATUE.—Lord Morpeth has written to the leading members of the Royal Academy, to request their written opinions concerning the position of the Wellington Statue: they will of course have weight with his Lordship and the public; and we have no doubt that he will take other guides as well, before he forms his own decision as to the policy or impolicy of its removal; for, after all, artists, although the best, are by no means the only judges in such a case. The statue is now sufficiently exposed to enable the public to examine it; and every day there are crowds for that purpose about Hyde-park-corner: their opinions cannot be easily taken; yet we have reason to believe there is but one opinion on the subject among all classes, educated or uneducated. The site is bad; but the statue is not good: we shall not at present criticise the latter, except to express our belief that the sculptor suffers little by the elevation of his work; placed where it is, at all events, it is a monstrosity in the worst possible taste. We direct attention to a very able letter printed elsewhere in our columns: it will at all events show that all are not agreed in reference to the site.

ARTISTS AT THE BRITISH MUSEUM.—It is stated in the "Westminster Review," that, "by new regulations, artists visiting the British Museum are forbidden to copy in chalk or colours": this is a mistake: artists are permitted to do so, but, by a very proper regulation, special permission must be obtained for the purpose—an advantage easily obtained by application to the standing committee. This is no "new regulation": such has been the rule always.

THE NUMBER OF VISITORS TO EXHIBITIONS, &c.—We are indebted to Mr. Hume for the returns of the number of the visitors admitted to the British Museum, the National Gallery, the Tower of London, and Hampton Court Palace, during the years 1843, 1844, and 1845. With the same zealous love of that numerical accuracy by which he is actuated, we are satisfied with nothing short of every tittle of the "tottle" in each case. These returns show that the number of visitors to each place increases with each successive year: to the British Museum (every department) there were in 1843, 604,318; in 1844, 660,526; and in 1845, 763,831. To the National Gallery the number of visitors was—in 1843, 456,105; in 1844, 681,845; and in 1845, 696,245. During the same three years the entire number admitted to the Tower, at sixpence each, was 135,774; and to Hampton Court the numbers for the years respectively have been 176,334, 169,760, and 169,791. And these hundreds of thousands have been admitted to these places without, as far as we have been able to learn, complaint on the part of the superintending officers.

SCHOOLS OF DESIGN IN IRELAND.—Arrangements are in progress for the introduction of Branch Schools of Design in Dublin and Belfast—an act of tardy justice to the sister country. In reference to the Irish capital there are, however, some dif-

ficulties that must be removed: the Royal Dublin Society, we understand, desire to have the School incorporated with their Institution—already in some degree a School of Design; but to this project the Council of the Government School naturally and rightly demurs. We hope, ere long, to report more distinctly and satisfactorily on the subject. Such establishments in Ireland are greatly needed; they would considerably aid the progress of improvement there, and pave the way for that which we confidently predict will occur at no very distant period—its conversion, in a great degree, from an agricultural to a manufacturing country. Ireland only lacks tranquillity to become prosperous.

PRINCE ALBERT'S COLLECTION OF DRAWINGS.—It is generally known to those acquainted with the Fine Arts that Prince Albert possesses at Windsor Castle a valuable collection of drawings and engravings, many of which are very rare. These have hitherto been preserved in portfolios, but they are now in course of being newly arranged under the immediate superintendence of his Royal Highness, who has directed that the spacious apartment overlooking the north terrace, and known as the print-room, shall be fitted up with extensive cases for their reception. The upper portions of these cases are to have folding glass doors, and the lower parts will be formed of wainscot beautifully polished. Sliding shelves of considerable width will be placed inside, so as to afford greater facilities for referring to and inspecting the works of Art deposited thereon.

Mr. DYCE has, it is said, received a commission from her Majesty to paint a large fresco at Osborne House, in the Isle of Wight. This arrangement is to the credit of the Queen's taste as well as honourable to the accomplished artist. We have already shown the wisdom of her Majesty's choice in appointing Mr. H. J. Townsend to paint in fresco the Hall of Buckingham Palace—and the highly satisfactory results that followed the experiment. Mr. Dyce has also proved his competency for the task—not alone by the works of his fine and vigorous pencil, but by actual productions in the new Houses of Parliament. We trust and believe he will be, in the present instance, equally successful.

THE NELSON COLUMN still remains in *statu quo*: the barricades are yet about it, although the brick and mortar have been removed. It continues, therefore, a huge blot among the many blots that deface Trafalgar-square.

ROYAL PATRONAGE OF ART.—The interest felt by the King of Bavaria in all matters connected with the Fine Arts develops itself in every possible variety of way. In no country of Europe has so much been done by Royal patronage to foster and encourage artistic productions as here; and considering the small extent of the kingdom, and the consequently limited means at the command of the Government for such purposes, we are astonished at the works which are undertaken and successfully carried out by it. What an admirable example for the imitation of other European Sovereigns does the conduct and practice of this Monarch afford! On the 12th ult. he laid the foundation-stone of the new Pinacotheka, or Picture Gallery for Modern Paintings, to be erected at his own private cost, and which is to contain no works executed previous to the nineteenth century. His Majesty, before placing the first stone, addressed the congregated assembly in the following words:—"The new Pinacotheka is to contain pictures of this and of coming centuries. The higher art of Painting had fallen into decay, when suddenly, in the nineteenth century, it rose again in Germany, a phoenix from its ashes; nor did she come alone: she came hand in hand with the other Arts and Sciences. Art is not destined to be regarded as an object of luxury; she must be manifested to all, and step into life; then only is she what she ought to be. *With joy and pride I look upon my great artists.* The deeds of the statesman will soon sink into oblivion, but the works of the artist live for evermore." This speech was answered by great cheering. The following articles were placed by his Majesty in the foundation-stone: an engraving of the building executed on china; a portrait of the King on porcelain; and thirty-six historical medals.

ST. JAMES'S CHURCH, PICCADILLY.—We have received a letter from one who signs himself "An Old Subscriber," in which the writer animadverts rather severely, and, no doubt, justly—for we

presume that he has advanced no more than he can substantiate—on the illiberality of the "Vestry," who, to make use of his own strong words, have "shamefully abused" Mr. Evans, the churchwarden, for having put the parish to the expense of £30 or thereabouts, by ordering the fine carved altar-piece—the work of the celebrated Grinling Gibbons—to be repaired. This has been considered by the representatives of the parish a "wasteful and extravagant outlay," although the sum itself must form a very trifling item in their accounts; and that repair had become highly necessary must be admitted, when we are told that upwards of three hundred pieces of new carving have been inserted, in order to restore the damaged parts. It appears, however, that the work is not so well executed as those who were employed upon it (two young men of the names of Lock and Kent) were anxious that it should be, on account of their having been hurried to complete it. Greatly to the regret of our informant, the whole of this elaborate piece of carved work is now being painted over; whether by Mr. Evans's directions he does not state; yet, although such treatment of Gibbons's work does seem a piece of barbarism, there may be tolerably good occasion for it, if painting was found necessary in order to render the whole of uniform hue, and also better conceal the junctures of the mended parts. Whatever opposition Mr. Evans may have met with from the "Vestry," the body of parishioners—especially in so wealthy a parish as St. James's—are likely to be more disposed to commend than at all censure him. At any rate, among those who do not belong to the parish, there are notions afloat which the "Vestry" would of a certainty vote to be posterously extravagant; for not long ago it was recommended in a journal which gives some attention to matters of Art, that, as a painted window has just been put up over the altar, decoration should now be carried out consistently for the whole interior; that the capitals of the columns, and other architectural members, should be relieved by gilding; and that colour should be freely applied as an improvement upon raw and monotonous whitewash.

THE SURVEYORSHIP OF ST. THOMAS'S HOSPITAL.—We perceive that RICHARD TRESS, Esq., is a candidate for this important office; and sincerely hope he will succeed, less even for his own sake than for the advantage of the valuable Institution with which he seeks to be connected: he is an architect of experience and large ability, and in many other respects peculiarly suited for the appointment.

G. H. HARRISON.—It is our painful duty to record the death of this promising young artist: the sad event took place on the 20th of October.

DESTRUCTION OF PICTURES.—We regret to hear that the residence of T. Griffiths, Esq., at Norwood—a gentleman well known in the artistic world—has been much damaged by fire, and that several valuable pictures have been destroyed.

EXTENSION OF THE ROYAL ACADEMY'S EXHIBITION-ROOMS.—That the present rooms are utterly inadequate to the purpose of duly displaying the number of works received and exhibited—at least hung up—by the Academy, is almost more and more painfully evident every season. There might, perhaps, be space enough and to spare, were nothing admitted but what was really worth looking at and creditable to Art; yet such is not the case, and the best excuse for taking in many of the things which do find their way into the Academy's Exhibitions is, that we see very little of them except their titles in the catalogue, and their frames at the top of the walls; still it does sometimes happen that works of real merit are very unfortunately placed, and that out of sheer necessity. The utter insufficiency of space for such a growing collection as the National Gallery, and such cramp exhibitions as those of the Academy, in the building actually erected, might have been foreseen from the first; therefore, unless the whole of it is to be shortly given up either to the Gallery or the Royal Academicians, the latter ought to extend their Exhibition-rooms by erecting an additional one that would give them nearly as much space again. It will be said that there is not an inch of ground for them to build upon; and as to building overhead, that is quite out of the question: because, to say nothing of disfigurement to the exterior of the building, the present lantern skylights render it impossible to do so. Nevertheless, it is very pos-

sible for them to build, if not over their own, over other people's heads. It is perfectly practicable to erect a large exhibition-room, about 200 feet in length (the extent of those occupied by them in the Gallery), on the top of St. Martin's Workhouse, the roof of the latter being altered accordingly, so as to form a fireproof terrace for the new superstructure, which would, of course, be of the plainest description externally—a mere brick-work shell—and might be equally plain within. The new room would be as distinct from the workhouse beneath it, as are some of the chapels about town from the wine vaults over which they stand; and it would be connected with the present rooms through that in which the architectural drawings are now hung, whence a bridge, corridor, and staircase, thrown over that end of Duke's-court, would immediately lead up to it. The new room might either be a single one, or portioned off into two or more, for architectural drawings, miniatures, and other subjects respectively. Besides relieving the present rooms of a number of works now crammed into them, and which, as far as they can be seen, do not show at all to advantage among the *élite* of the Exhibition, this would allow one of the smaller rooms to be given up entirely to the best pictures of cabinet size. Objections to the idea here started may easily be made, but only "surface" ones: real difficulties in the way there are none, unless purposely created; yet, it may be presumed, a reasonable arrangement could be effected between the Academy and the parish authorities. After all, if the Academy are perfectly satisfied with their present accommodation, both for themselves and the other exhibitors, they will not think of studying merely the accommodation of the public.

SHOP-FRONT GOTHIC.—If the patent wood-carving is to be the means of bringing into vogue such taste as is displayed in a recently-put-up shop front (No. 248) in Regent-street, the invention has been rather an unlucky one. That specimen of its application is by no means calculated in its favour, even as a specimen of detail and execution merely; and as to the general design, what it chiefly shows is the inapplicability of the style to the purpose. If rather than not be distinguished from their neighbours at all, shop fronts must be distinguished by *outréness* and eccentricity, it would surely be better to hazard some "bran-new" fancy, than to degrade an excellent style by fantasticality. Another new shop front in the same street (No. 160) distinguishes itself quite as much, and in an infinitely superior manner—it being carefully and tastefully designed as to detail, and equally handsome and simple in character, without any sort of frippery and trumpery about it.

COLOGNE CATHEDRAL.—On this world-renowned edifice there is a long article in the last number of the "Quarterly," but it has greatly disappointed us, for it is very dull, and has very little to do with the building itself: for what is said of it amounts to not much more than two pages out of about fifty. In fact, a better and clearer account of the Cathedral is given in the three columns on the subject in the Supplement to the "Penny Cyclopædia." As to architectural comment, that is still a desideratum which the writer in the "Quarterly" has left to some one else to supply, for he confines himself to mere general eulogium—a sufficiently safe course, both because in accordance with established opinion, and because the structure is little less than marvellous. At the same time, there is a very great deal in it to qualify admiration. Astonishment suspends criticism; but, when the quality of its style is considered apart from the immense scale of the fabric, the Cathedral of Cologne must be pronounced far inferior in that respect to many of our English ones, and also in point of general composition, and the design of individual features. Of Cologne many of the details are in an exceedingly hard, dry, and meagre character; the capitals of some of the pillars are comparatively mere little knobs on the top of them; the tracery of the windows is anything but excellent, and there is altogether, both externally and internally, a great deal of that highly-disagreeable quality—*wiryness*. Again, with respect to the so-much-vaunted loftiness of the structure, it is obtained at the cost of proportion, for, in consequence of it, the building looks short and even "stumpy"; and the extravagant altitude of the interior counteracts that fine perspective effect of vista where the vaulting comes into view without being looked up directly at. Judging of

the future west front of Cologne by the representation of the original design in Sulpice Boisseree's large work, it will not be the happiest combination, for the gable seems not only squeezed in between the towers, but actually crushed by them. It is somewhat strange that, in such a publication as the "Quarterly," the architect's name—that is, the name of the architect now employed in restoring and completing the edifice—should be uniformly printed Swirner, instead of Zwirner,—a mistake not likely to be a mere error of the press.

MR. H. B. CHALON.—We are under the very painful necessity of naming this artist, in order to withdraw the strong expressions we used in his behalf, with a view to direct towards his case the sympathy of the profession and the public. Circumstances induced us to have perfect faith in his assertions as to the blameless and honourable course of his life; our own knowledge of him, although limited, extended over several years; and his references to several brother artists of high professional standing and unimpeachable reputations, confirmed our belief that we did what was right in urging strongly his claims for assistance in his distress: acting under this feeling we drew up for him a memorial to the Royal Academy, and inserted in our Journal the paragraph which no doubt many of our readers will call to mind. We owe it to our readers to state our deep regret that we have been deceived; we deplore the imperative task to which we are compelled; but it is one from which we dare not shrink; that Mr. Chalon is aged, sick, and in poverty, is too certain; and if he had permitted us to say so much, and no more, we should neither have been misleaders nor misled; but he suffered us to state that "he had ever been without reproach," that "he had discharged all the duties of life with credit and respectability," and that "his misfortunes had resulted from no indiscretion or evil habits": he suffered us to state this knowing it to be untrue, and knowing also that we firmly believed it to be truth—and he has therefore forced upon us the grievous and sadly irksome duty of now saying the contrary is the fact.

REVIEWS.

THE CHRISTIAN IN PALESTINE; OR, SCENES OF SACRED HISTORY; illustrated from Sketches taken on the Spot, by W. H. BARTLETT; with Explanatory Descriptions, by HENRY STEBBING, D.D. London: GEORGE VIRTUE.

Perhaps there is no living artist who has travelled so much, or with such serviceable issues, as Mr. Bartlett. The works he has illustrated are very numerous, and there is no one of them that does not communicate a vast deal of useful information to the British public. Where we have had the opportunity of testing his accuracy—as in Ireland and Scotland, some of the English counties, and in parts of France—we have been satisfied, as well as gratified, with his strict adherence to fact, while his facts were always rendered by a highly poetic mind, and a fine appreciation of natural beauty. There is, indeed, no painter of our time to whom is owing so large a debt for knowledge and enjoyment conveyed by means of Art. He has enabled us to become almost thoroughly acquainted with countries far distant as well as near at hand; his pencil has been exerted among people, and often not without peril, who might otherwise have continued strangers to the general reader; for his skill and talent have been exercised usually in such a manner as to inform the millions of England. We have before us an apt example: there is no part of the world, old or new, so deeply interesting as that which supplies the theme of this publication, nor any that advances so many claims upon the sympathies of the mass. It is published in parts; each part contains four line engravings, associated with letterpress from the pen of one of the most accomplished writers of our day on Biblical literature. The very names of the places pictured will suffice to explain the nature and value of the work—such are Mount Tabor, Cæsarea, the City of Tiberias, the Pool of Siloam, the Mount of Olives, the Garden of Gethsemane, Bethlehem, Mount Carmel, Nazareth, Jacob's Well, Jerusalem, and a host of other objects, such as appeal not alone to the "Christian," but to the historian, the antiquary, the reader of history, and the lover of Art. We have, in truth, very

rarely taken up a book that has so much delighted us: it is full of matter; the artist has pictured the scenes as he found them—as they exist to-day, eighteen centuries after the incidents which made their names imperishable; each of his pictures he has augmented in interest by the introduction of groups which exhibit the existing state of the country. A passage from the address will best explain the nature of the publication (singularly cheap even in this age of cheap books), to which we give hearty praise and a warm recommendation:—

"The views, from recent journeys in the East, will not only embrace the principal sites of the Holy Land, and a complete picture of Jerusalem and its neighbourhood, but also many spots of great Biblical interest never before drawn. Tracing through the Desert of Arabia the wanderings of the Israelites from the land of Egypt: depicting their halting-places—Marah and Elim, and the regions of Sinai to the borders of the Promised Land; the Series will embrace the scenes of early Patriarchal history—Shechem and Bethel and Shiloh,—Jerusalem with its environs, and the greater part of those hallowed spots connected with the life of Christ, and the subsequent labours of his Apostles."

REMARKS ON ARCHITECTURAL CHARACTER. By J. L. PETIT, M.A. Read before the Lichfield Architectural Society. Oxford: J. H. PARKER. More has been done for the study of Gothic architecture by amateurs and non-professional writers than by professional practitioners, since it was by the former that the impulse to it was first given, nor have they at all relaxed in devoted attention to it of late years. And among earnest amateur students a distinguished place may be assigned to the author of the present work, for he certainly distinguishes himself by greater artistic feeling, whereas many sink all æsthetic views of the study, and render it a very dry and exclusively antiquarian one, in which dates and other matters of history connected with the buildings spoken of are dwelt upon at considerable length, while scarcely a syllable of critical comment is bestowed upon the structures themselves. Mr. Petit looks at buildings with a very different eye from that of a mere classifier, for it is evident that he can enter into their respective merits as individual productions, although on this occasion he does so far more briefly than could be desired; because, much as has been written of late upon the subject of Gothic architecture and its various styles, we get very little critical remark, indeed, relative to the peculiar characteristics or other circumstances which frequently so strongly distinguish one particular example from others—most, if not all others—of the same class.

Even the following sentence of Mr. Petit's comprises more rationality, and a more correct view of the spirit in which ancient models should be studied, than are to be met with in many long and tediously learned dissertations:—"I do not wish," he says, "to support this or that theory; I am only anxious to impress the necessity of a careful examination and a candid and judicious criticism of the ecclesiastical buildings of the middle age, from the cathedral to the village church: by this we shall more certainly develop, appreciate, and attain their beauties, than by regarding them with superstitious reverence; and looking upon authority as the sole test of perfection." Blind adherence to precedent is, though intended to be conservative, the bane of Art, because it stifles all freedom of thought, all exertion of mind, so that the original informing spirit becomes at length extinct, and mere working by rule and rote is substituted for it. Besides which, the authority of precedent may be, and frequently is, grossly abused when pleaded in support of individual parts of this or that feature, without regard to propriety of application or satisfactoriness of ensemble. That vivifying principle which spontaneously produces ever fresh variety is lost, and characterless sameness and tameness are the inevitable result of that despotism in Art which is submitted to under the name of authority and precedent.

The illustrations to this volume, or which rather constitute the volume, are not of the most *ad captandum* sort, and require to be looked at rather indulgently as specimens of amateur drawing—the reverse, however, of "young ladies' drawing," they being sufficiently energetic, though somewhat uncouth, and more loose than is altogether desirable; but they show an eye for proportion, and more especially both an eye and feeling for character. In some respects they are

perhaps better studies than more correct and carefully executed delineations, inasmuch as attention is fixed at once upon composition, outline, and those effective markings upon which architectural expression and physiognomy so greatly depend.

ILLUSTRATIONS OF THE LAW OF KINDNESS. By the Rev. G. W. MONTGOMERY. Published by WILEY and PUTNAM.

This charming little volume has already gone through two editions in England; it is of transatlantic origin, but belongs of right to the universe—for its principles are those of universal charity. It is impossible not to feel grateful to Messrs. Wiley and Putnam for the care they bestow, and the judgment they evince, in transplanting such publications from their own land as enrich our literature and cement the bonds of peace and affection between the New and the Old World. A more appropriate book, or one more suited to this period of national affliction, could not enter into our homes: it teaches the duty not only of mental but of practical charity; and surely just now such a lesson ought to be widely diffused among mankind. We quite believe with Mr. Montgomery that the "law of kindness is the best, the most effective, in overcoming the evil passions and evil habits of our nature; that its practice is not a matter of choice to the Christian, but a duty enforced by the Divine precept." Unhappily when asked for alms we now have but little risk of being imposed upon; and if we did, it is better to be imposed on thrice than lose the chance of relieving a deserving object once. Almsgiving is a duty inseparable from "the law of kindness." "Whoso hath this world's goods, and seeth his brother have need, and shutteth up his bowels of compassion from him, how dwelleth the love of God in him?" But we must not lead our readers to suppose that this little volume is a sermon—by no means. "The illustrations," the anecdotes, as to the efficacy of kindness—as to its duties, and its fruits—are full of deep interest; and the heart becomes better, and the mind convinced, without feeling that a lesson has been inculcated. We cannot recommend this book—so simple and efficacious in its contents, and so well "got up"—too strongly to our readers.

THE SAVIOUR. Painted by W. ETTY, R.A.; engraved by C. W. WASS. Publishers, GAMMART, JUNIOR, and Co.

This is a fine and forcible engraving, in the mixed style—stipple and mezzotint—by a very skilful and accomplished engraver; it is, indeed, a very masterly production, combining vigour and delicacy with the happiest result. It cannot fail to enhance the already high reputation of Mr. Wass. It is welcome to us on another ground: we have long been astonished that so few of Mr. Etty's paintings have passed through the hands of the engraver; it is, we think, one of the most humiliating circumstances connected with Art in Great Britain, that one of its greatest painters should have had so few of his works multiplied in order that the pleasure he has given to the comparatively few might be shared by the many. We have seen but two or three prints from Etty's paintings, and these have been of small size and importance very inferior considering his high, well-earned, and deserved reputation—a reputation which the engraver might have extended a hundred-fold. We hope this publication is but the forerunner of others; and that we shall ere long see the works of this true artist displacing things of little interest and no permanent value, by which the walls of our English houses are too generally covered.

The print is an oval: the head is designed for that of the Saviour; but, although a masterly work, it fails to connect itself with "the Man of Sorrows." To say it is more true than that of Delaroche, and many other modern painters who have treated this difficult subject, is saying little: many will, no doubt, think otherwise; it may reach the imagination and touch the hearts of others, though with us it fails to effect the primary purpose held in view. Considered as a work of Art, it is, however, one of rare excellence, and as such is sure to find a large number of admirers.

THE LONDON ART-UNION ANNUAL. Published by R. A. SPRIGG.

This is a second attempt of the publisher to bring

before the fifteen thousand subscribers to the Art-Union a collection of prints from the prizes distributed by the Society. It is undoubtedly an improvement on its predecessor: it has fewer marks of haste; and the engraver has given more serious attention to his work—a work of great and continuous labour, for the volume contains no fewer than 265 separate and distinct prints. Among an assemblage so multifarious there are, as may be expected, many blots; not a few that we would willingly dismiss altogether, and some that it was positively absurd to engrave at all; and it should certainly be suggested to the publisher, that to produce a selection would be far better than to copy the whole. Still, it must be admitted that these "memoranda" of a gallery are highly interesting; and among the prints there are very many that possess considerable attraction, as well for the style in which they are executed as for the agreeable or able treatment of a subject; though not to be classed as a work of high Art or of lofty pretensions, few publications are calculated to give greater pleasure; they are, moreover, inductions to achievements of a more important order, and may very essentially aid in forwarding that desire to become acquainted with Art and artists which is one of the most cheering signs of the times.

THE LONDON CATALOGUE OF BOOKS published in Great Britain from 1841 to 1846, with their Sizes, Prices, and Publishers' Names. London: HODGSON. 1846.

Although it is not within our province to review every new book that makes its appearance, we cannot, in justice to the indefatigable and industrious compiler of this very useful publication, omit to point out its manifold advantages.

A general catalogue of books in every branch of Literature and the Fine Arts that have been published in Great Britain—consisting of 542 closely-printed pages, and notices of upwards of 35,000 books, admirably arranged alphabetically, with a short explanatory preface and table of reference—is precisely what such a work ought to be.

The great blunder hitherto committed has been the attempt to classify works in a confused and doubtful manner; even by men of literary and scientific attainments, books have frequently been so divided and subdivided as to create difficulty and delay. In public and in private libraries, where it is necessary to arrange books in particular positions, it may be requisite to adopt such a mode; but in a general catalogue for the use of the trade, and book-buyers in general, an alphabetical arrangement of the authors' names, the titles, sizes, prices, and publishers' names, to all modern works, and the latest editions up to the date of the catalogue, is all that can possibly be required. It is to be hoped that this admirable plan will not be departed from even by our foreign neighbours. De Bure and others have made great mistakes in this respect, and we know of but one exception in our own country, which it is said, from the great magnitude of the undertaking, unfortunately cost the spirited projector, Dr. Watt, his life and fortune. Dibdin says, "That work of Dr. Watt!—such a communication of labour was hardly ever beheld; its uses and advantages are manifold and indispensable, and it should never fail to be a library companion in all collections of extent and information."

This marvellous work of Dr. Watt contains an alphabetical arrangement of authors and books, British and foreign, forming four large quarto volumes of 2000 pages, and a list of upwards of 40,000 authors, from the origin of printing down to 1824; so that, as far as English literature is concerned, Mr. Hodgson's "London Catalogue," which has cost him vast labour and much expense, is an admirable appendage to it, and a great acquisition to the public, with the additional advantage of containing the publishers' names. We therefore heartily recommend it.

THE BOY'S SUMMER BOOK: descriptive of the Seasons, Scenery, Rural Life, and Country Amusements. By THOMAS MILLER. Published by CHAPMAN and HALL.

Thomas Miller never comes before the public but to cheer and instruct, to gratify and enlighten; if not always refined, he is always true; however he may be destined to labour in the hard highways of public literature and public life, his heart is with the fields and flowers that formed the happy

ness of his boyhood; and he delights to lead others to a knowledge of the simple and pure enjoyments of Nature. The idea of devoting a volume to each of the seasons, though not new, has never been rendered so agreeable for the rising generation as in the present instance; and the illustrations are numerous and beautiful. A reading of the mere table of contents would drive half our town boys wild. "Beauty of the Hayfield"; "Necessity of learning to swim" (which is illustrated by a touching incident of the drowning of a boy, and of the effect it produced upon his companions; few, young or old, will peruse the page without tears); "How we Stormed a Wasp's Nest, and what we got for our Pains," is a sufficient contrast to the genuine tale of simple sorrow we have just mentioned; and there are few boys who will not delight in "How Ducky Dent's Mother discovered his Cleverness," and in the wonderful acquirements of "Billy Maiden." Mr. Miller has the happy art of bringing the people before us whom he wishes us to see; and his characters are diversified by rural sports and habits, as well as by exquisite pen and ink sketches of landscape scenery, that are hardly inferior to Creswick's *Lanes and Vistas*. If the succeeding volumes are equal to the present, the young gentlemen of England will have reason to remember the author's name to the end of their days. The descriptions of the flowers and fields are more to our own taste than the mere sports of either rural or town life; and most truly Mr. Miller says:—"There are no words in the English language which bring before 'the eye of the mind' sweeter associations than those of home and flowers: they recal the age of childhood, and when we become men the pleasure of their remembrance is dwelt upon with unabated joy: we never forget the flowers that

"Do paint the meadows with delight."

We wish we had space for extracts, but we have not; and must conclude our brief notice by recommending "The Summer Book" to both boys and girls—for it contains ample amusement and instruction for both—the boys can read of sports, the girls of fields and flowers; and both cannot fail of being instructed and delighted.

THE DEATH OF THE STAG. Engraving by H. T. RYALL, from a picture by R. ANSDALL. Publishers, GAMBART, JUNIN, and Co.

This—although a publication "in progress"—we feel great pleasure in introducing to our readers: it is a work of high class; very rarely has the subject been treated with more skill or greater knowledge: the painfully exciting incident is recorded with all the force of reality; the scene is brought before us in a manner the most vivid; and although to us—slaves of the lamp—the "sport" is but known by hearsay, there are thousands to whom it will recal the mountain where the red deer fell, while their ears will tingle once again with the loud bay of the sturdy hound as he rushes on his prey. We do not believe the subject has been ever treated with more consummate talent; a work of the same order, exhibited at the last exhibition of the Royal Academy, attracted much deserved attention; it placed Mr. Ansdall among the ablest painters of the day; here the composition is better, and we have no doubt the execution is equally good. We shall have another opportunity of noticing it when in a finished state; the etching now before us is marvellously fine: it is the production of a true artist, unequalled in his line; and we have the guarantee of his well-earned fame, that, when completed, it will be classed as one of the most perfect productions of the country, in the peculiar style which the engraver was the first to adopt, and in which he continues unrivalled.*

* Our attention has been drawn to the publishers' announcement: a limited and fixed number of proofs only will be taken from the plate—each proof to be numbered and signed by them. This is a matter of no ordinary moment; for it is notorious that "unlettered proofs" have been taken from a plate by hundreds, for which enormous sums were paid, under the belief that impressions thus obtained were rare and would become scarce. The purchasers have subsequently, in many instances, found that the costly proof was of no more value than the cheap print—the proofs being in fact quite as numerous as the prints. This is an evil that cannot fail to cure itself in time. When few are known to be taken they will bear corresponding prices; but, where suspicion of an opposite course is entertained, impressions called proofs will be purchased only as prints before lettering.

CHATTERTON COMPOSING THE ROWLEIAN MSS. Painted by R. J. LEWIS; engraved by E. M'INNES. Publisher, MITCHELL, Bristol. London: ACKERMANN.

The production of this print is highly creditable to a provincial publisher—a publisher of Bristol more especially, for in that city any effort for the promotion of Art is a bold, if not a perilous, attempt. We should like to know how many subscribers he has obtained in the place which derives much of its renown, although it dates no small portion of its shame, from the history of "The Marvellous Boy." We cannot describe it as a first-rate work of Art, but it is one of a highly interesting character; and nearly the first, if it be not the only, instance in which Art has rendered homage to one of the greatest and most unhappy of the wayward children of Genius. The boy is shown writing in the lumber-room of his mother's house—Colston's Parade; his mother is entering quietly to bring him food, and the youth seems vexed at the intrusion which calls him from the realms of fancy to the realities of life. It is an agreeable and clever composition—telling the story with force and effect; and it has been engraved in a very creditable manner by Mr. M'Innes. The publication does honour to the Bristol publisher; and if his reward is not to come from thence, we hope it will be received from other quarters.

VIEWS IN SHROPSHIRE. By J. C. BATLISSE.

London: ACKERMANN.

We have here a series of no fewer than twenty large views of scenery and objects of interest in one of the most picturesque, but least known, of our English counties. They are executed in tinted lithography; drawn and placed on the stone by an artist of no inconsiderable power, who has obviously a fine and delicate appreciation of Nature, and who entered upon his task as one of exceeding pleasure. Each print is accompanied by a page of explanatory letter-press; and the collection may be accepted as a contribution of no ordinary value to the illustrated topographical history of the country. The artist's labours have been by no means limited to copying the romantic scenery of Shropshire, although the "Views" bear, as they ought to do, prominence in the work: he has pictured the leading towns, country seats, and some of the antiquities of Salop; and introduced us to many very remarkable places of the peculiar and striking character of which we were previously in ignorance. The subjects have been judiciously chosen; their treatment supplies evidence of matured skill and talent, and they have been placed on the stone with very great ability.

SHARPE'S LONDON MAGAZINE. London: T. B. SHARPE.

The second volume of this excellent little periodical is in our hands—it realizes all the promises that were made on its first appearance before the public. The aim of the conductor is to blend entertainment with instruction, and in this object he has succeeded beyond all doubt; indeed we know of no work similar in character more truly deserving of extensive circulation and support. Its illustrations are all of them good—many excellent—while some advance sound pretensions to rank as examples of high Art.

THE HEROINES OF SHAKSPEARE: Comprising all the Principal Female Characters in the Plays of the Great Poet. Engraved under the direction of Mr. CHARLES HEATH. London: D. BOGUE. We are late in our notice of this work; it is issued in monthly parts, of which the sixth is before us. There is, we think, no task which the artist could undertake so difficult of satisfactory accomplishment as the attempt to bring before the eye the characters so familiar to all minds in the dramas of Shakspeare. Entire success is perhaps out of the question; indeed we know of no living painter who has succeeded in this arduous duty—excepting, it may be, Leslie—of supplying us with a perfect idea of the poet's intention, when he drew such wonderful portraits as those under consideration. Partial success is, in this case, therefore, great merit; and unquestionably some of those contained in this publication go very near to realize our conception of what they ought to be, while others depart as widely from it: for example, who can conceive this meek and gentle demoiselle to be the intellectual Portia?

or this smart and pert-looking lady the "sweet Anne Page"? Such mistakes, however, are but few; the greater number may certainly be accepted as agreeable and "illustrative" accompaniments of the immortal poetry with which they are designed to be associated. The engravings are brilliant—slight for the most part, but singularly effective; their effect being greatly enhanced by a machined background, which brings the figures into strong relief.

THE NEWLEAF DISCOURSES ON THE FINE-ART ARCHITECTURE. By ROBERT KERR, Architect. London: WEALE.

For the present we content ourselves with merely pointing to this very remarkable production—so remarkably clever, original, and bold, that it cannot fail to excite a sensation in the architectural world, both among professionals and non-professionals. Nor is it least of all remarkable for the quality of humour—both caustic and sly—which pervades it. Compared with Robert Kerr, Welby Pugin himself is but a tame writer, and, withal, but one-sided and near-sighted in the views which he takes of his art. In fact, they are the antipodes of each other, for some of Mr. Newleafe's remarks must not only scandalize but absolutely horrify Pugin. Nor is he the only one by many who will be scandalized; for the "Institute" comes in for such a severe castigation that we wonder not a little at the author's venturing to stand forth in *propria persona*, by affixing his name to the book.

ALLEGORY IN HONOUR OF PIUS IX. Designed and drawn on stone, by S. A. DE VALENTINI.

This is a very remarkable production: the work of an Italian artist who desires to offer homage to the better genius which now presides over his country. The print exhibits the spirit of evil cast into the abyss of darkness by the angel of Christianity; while attendant seraphim sing praises to the Most High beneath the shadow of the raised cross. It is a work of considerable talent; a worthy commemoration of the most truly grand event of the existing epoch; the present Pope is a wonderful man: he has already done that which the artist commemorates—destroyed superstition and intolerance even in their stronghold—the seven hill'd city; and we may reasonably hope that Italy will become again mistress of the Arts and the shrine of many virtues.

THE MUSIC BOOK. Published at 1, St. Bride's-avenue, Fleet-street.

This is an experiment on the part of the publishers to introduce a variety of vocal compositions at a much lower cost than they have hitherto borne. The high price at which original music is usually sold places it beyond the reach of the masses. We, therefore, most cordially wish success to an undertaking that will enable persons to purchase works of real merit at a trifling outlay. "The Music Book" is published in weekly numbers, at sixpence each; it is engraved and printed in excellent type of the ordinary music size. Of the pieces before us we much prefer "The Song of the Seasons," by J. H. Tully, the air of which is original in character, the accompaniment graceful and flowing, and altogether superior to the generality of similar productions. Balfe, Wallace, Benedict, and other names of note in the musical world, are among the contributors; but we would recommend the editors of this work not to place their hopes of success solely, or in great part, on the established reputation of popular composers: there is a large amount of talent among many yet unknown to fame amply to repay those who have sufficient enterprise to bring it before the public. Some of our sweetest and most popular ballads are the productions of writers comparatively obscure. The judicious encouragement of young composers will go far to ensure a widely-extended circulation of "The Music Book."

TO CORRESPONDENTS.

The ensuing number of the ART-UNION will contain an engraving from the very beautifully illustrated work on "Italy"—published by Messrs. Blackie, of Glasgow. A letter which demands our attention, on the subject of the *Poses Plastiques*, was received too late for publication in the present number.